A decorative horizontal border at the top of the cover, featuring intricate floral and scrollwork patterns in a light color against a dark background.

THE ART *of* BOBBIN LACE

L. & R. TEBBS



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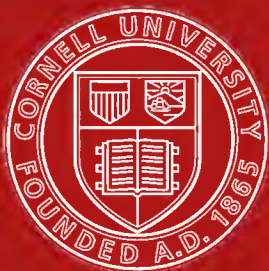


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THE ART OF BOBBIN LACE

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EXTRACTS FROM REVIEWS

THE QUEEN.

As authorities on the reviving art of pillow-lace making, the Misses Louisa and Rosa Tebbs, principals of the School of Embroidery and Bobbin Lace at 14, Upper Baker Street, occupy a leading position. The principles of their successful method of teaching are embodied in an attractive volume on *The Art of Bobbin Lace*, recently published by Messrs. Chapman and Hall, which should certainly be acquired by all workers who are either taking up the fascinating handicraft or have made any progress in it. Bobbin Lace the Misses Tebbs divide into two distinct classes, Sectional and Continuous. The writers advocate as much originality as possible in the practice of their art, and consequently for so-called sectional laces advise that pricked patterns should be discarded in favour of designs carefully sketched out and showing all working details, the pupil being trained to regulate her own pin pricks as she makes the lace. "She will thus," it is added, "accustom herself to suit the placing of the pins exactly to her own individual work, which varies a little in every case." Important hints are given as to the materials that will be required, the type of cushion, the styles of bobbins and quality of thread. The instructions for the actual lace making begin with Italian, as the simplest of all the bobbin laces, and the mysteries of "cloth stitch" and "plait stitch," the making of strands and spider webs are explained. The next stage is Point de Flandre (or more correctly Dentelle de Bruges), with the addition of half stitch; then *appliqué* trimming in the same pretty lace, followed by the making of dainty *motifs* such as the lovers' knot, the butterfly, fan, &c. Guipure de Flandre, one of the handsomest laces of its kind, comes next in order, with its endlessly varied "fillings," a vest, yoke, and bolero, excellently illustrated, suggesting satisfactory directions for the work. The chapter that follows is on ornamental lace stitches, reseau, honeycomb, festoon, lead filling, diamond stitch, and many others, for which clearly worded instructions are given, supplemented by diagrams. Next we arrive at Honiton lace in its three branches of Honiton, Honiton Appliqué, and raised Honiton, illustrations being included from antique designs which may well serve as stimulus to the ambition of the modern worker. The course of teaching has now been brought up to the stage at which such elaborate work may be undertaken as the making of the much-prized Duchesse Lace, Brussels, and Brussels Appliqué, the two latter with their inlet needle-made stitches. These varieties are all illustrated by carefully chosen designs, for the working out of which full details are given. The valuable little treatise is completed by a couple of short chapters giving directions for the repairing and cleaning of Bobbin Laces, processes which the worker who has mastered the technicalities of making and has time and patience at command can very well undertake to carry out for herself.

HEARTH AND HOME.

Before me lies a new book—a book on the art of Bobbin Lace-making, and straightway am I filled with enthusiastic desire to learn the craft—even I who have hitherto been content to express my decorative ideas with the needle. *The Art of Bobbin Lace*, by Louisa and Rosa Tebbs (Chapman and Hall), is illustrated profusely. The bobbins are depicted, and also the bobbin-winder. We are taught how to wind the thread on the bobbin, and also how to place the bobbin in position in the winder and secure the thread. Next come diagrams of different stitches, showing how the first threads are attached to the cushion, and how the delicate inter-weaving goes on. These diagrams are photographed from the actual work itself and are so clear that one must be almost half-witted not to understand; Miss Tebbs has a facile pen, and possesses the gift, all too rare, of *imparting knowledge*. Indeed, lace-making, which has always impressed me as being one of the most difficult of the minor arts, is greatly simplified in this delightful book. Here is a short paragraph from Miss Tebbs' clever preface: "As this book is intended for a practical help and instructor, not only to those taking up Bobbin Lace as an accomplishment, but also to those who desire to adopt it as a profession (and I believe that there is a good opening for qualified teachers in many parts of England and elsewhere), it may interest and benefit these latter, and I hope it will not be considered presumptuous on my part if I give a general explanation of my own system of teaching, which after careful study, and *remembering my own difficulties*, I have adopted." The italics are the author's own, and give the key to the manner and spirit in which the book is written. Teachers are too prone to "disremember" their own struggles, and to expect what can only be called intuition on the part of their pupils. After the disposal of Italian, Point de Flandre, Bruges Guipure, Duchesse and Honiton, we come to Brussels, which, as Miss Tebbs describes it, seems no more difficult than the laces that have gone before it. At the end of the book there is a chapter devoted to the method of repairing of Bobbin Lace, and another to the cleaning of valuable old lace. Altogether, this is the most concise handbook I have ever read, as well as the most practical. It should take a place in the front rank among books of reference.

WESTMINSTER GAZETTE.

MAKING LACE.—In the introduction to their little book, *The Art of Bobbin Lace*, the Misses Tebbs very rightly say that "Lace-making may certainly be classed under the Fine Arts." With this opinion ever before them, it is not surprising to find the authors quite enthusiastic over the subject of lace and its manufacture. They are of opinion that every girl, rich or poor, should be taught Bobbin Lace, a term which is explained as being a very comprehensive one. There are, it seems, over fifty varieties, most of them demanding different treatment. The Misses Tebbs say that if Bobbin Lace is taught scientifically, any girl or woman of ordinary intelligence can, with a few hours' practice daily, acquire the art in a very short time. For the purposes of their little book the authors have specially designed various specimens of lace (of which pictures are given),

and give instructions how to make them. The book, which is published by Messrs. Chapman and Hall, should find many readers, and prove of considerable value to all interested in the subject.

MADAME.

FOR LOVERS OF LACE.—Messrs. Chapman and Hall have just published a comprehensive and practical book on *The Art of Bobbin Lace*, by Louisa and Rosa Tebbs. The book is profusely illustrated with original designs in Italian, Point de Flandre, Bruges Guipure, Duchesse, Honiton, Appliqué, and Bruxelles. The authors also give instructions how to clean and repair valuable lace. The Misses Tebbs' instructions are very lucid, and the book should be in the hands of all who are lovers of lace.

CHURCH TIMES.

The Art of Bobbin Lace. (Chapman and Hall, 5s. net.) By L. and R. Tebbs. To those who have already entered their apprenticeship to the craft, this practical manual should be a welcome aid to the attainment of proficiency. Bobbin Lace is not the least among those minor arts which once flourished in England, and of which the recovery is greatly to be desired. It can be mastered without tedious effort, and it does not over-tax the eyesight, while it is capable of the most beautiful results. Wherefore we wish well to the handbook in which these skilled teachers essay to teach their craft to others.

PALL MALL GAZETTE.

The Art of Bobbin Lace. By L. and R. Tebbs. (Chapman and Hall, 5s. net.) Here is a charming present for a girl! In this book of instruction on the making of "bobbin lace" sufficient information may be found to guide a would-be learner. Lace is such an essentially womanly fabric, and the older kinds so dainty and delicate, that it would be a thousand pities if the art of making it by hand should be lost. Nor is it so difficult to make as many imagine. The illustrations include many examples of a great variety of laces. The Misses Tebbs have excellent reasons for their pictures, and their descriptions are in all cases most explicit.

LADIES' FANCY WORK MAGAZINE.

The Art of Bobbin Lace, by Louisa and Rosa Tebbs, will be found a most valuable book to all who wish to learn lace-making, as it explains at the beginning how each stitch is worked, and then leads the student on by gradual stages to more complicated patterns, including Italian, Point de Flandre, Bruges Guipure, Honiton, Bruxelles, etc. It contains some very beautiful designs.

HOME ART WORK.

Almost every one who has a penchant for decorative embroidery has heard of Louisa and Rosa Tebbs and of their clever and fascinating book, *The New Lace Embroidery* (*Punto Tagliato*), and it now affords us the greatest pleasure to direct attention to Misses Tebbs' most recent publication, the handsome and delightfully practical exposition of *The Art of Bobbin Lace*. It is a marvel this book, a book no one who wishes to handle lace bobbins can afford to pass by, since it will initiate them in the most facile manner possible into the fashioning of such covetable styles of lace as those known as Dentelle de Bruges, Guipure de Flandre, Brussels, flat and raised Honiton, Duchesse, etc. The illustrations which accompany the text are photographs taken from real lace. Many are of full size, and in some cases where this is not possible *motifs* are given, and there are several "samplers" of ornamental filling stitches and groundings, accompanied by working diagrams. We most cordially commend this beautiful volume to those who make lace, those who wish to make lace, and to those who are interested in the revival of the lace industry in country districts.





Prize Exhibit at the Franco-British Exhibition.

THE ART OF BOBBIN LACE

A Practical Text Book of Workmanship
in Antique and Modern Lace

INCLUDING

*GENOESE, POINT DE FLANDRE BRUGES GUIPURE,
DUCHESSÉ, HONITON, "RAISED" HONITON,
APPLIQUÉ, AND BRUXELLES.*

Also How to Clean and Repair Valuable Lace, etc.

BY

LOUISA & ROSA TEBBS

GOLD MEDALLISTS

AUTHORS OF "THE NEW PUNTO TAGLIATO EMBROIDERY," AND PRINCIPALS
AND DESIGN,
W.

SINCE this book was published
the Misses Tebbs have removed
their Lace and Embroidery School to
larger and more central Premises at
82, George St., Portman Square, W. D.

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INTRODUCTORY

ON the charm of Lace it is scarcely necessary to dwell ; it is prized by every woman and is the only ornament that is always suitable and becoming from infancy to old age, whilst in its unobtrusive elegance it lends a beauty and dignity to the wearer which raises her at once above the ordinary level.

Lace-making may certainly be classed under the Fine Arts, especially when allied to good design, for it must be remembered that, like most of the Fine Arts, design plays a very important part in Lace, and it was mainly due to the lack of good designs that our English Lace Industry diminished so seriously.

A great effort is being made to revive it, however, and when the matter is properly understood, which is merely a question of time, this revival of one of our oldest and most interesting industries will receive the encouragement necessary for its future prosperity. Belgium in particular has set us a good example in this respect, Lace-making in that country being a great national Industry, and no doubt Belgium owes much of her present prosperity to this revived and ever-increasing Lace Industry, whilst in many of the Continental towns and villages it is regarded as so useful

an accomplishment that the art of Lace-making is taught in the public elementary schools.

Every girl, rich or poor, should be taught Bobbin Lace ; it is most fascinating work, the movement of the bobbins being so different to anything else, and it is neither tedious nor trying to the eyes, a great point.

“ There is still,” says Ruskin, “ some distinction between Machine-made and Hand-made Lace. I will suppose that distinction so far done away with that, a pattern once invented, you can spin Lace as fast as they now do thread. Everybody then might wear, not only Lace collars, but Lace gowns. Do you think that, when everybody could wear them, everybody would be proud of wearing them ? A spider may, perhaps, be rationally proud of his own cobweb, even though all the fields in the morning are covered with the like, for he made it himself ; but suppose a machine spun it for him ? suppose all the gossamer were Nottingham made ? If you think of it, you will find the whole value of Lace as a possession depends on the fact of its having a *beauty* which has been the reward of industry and attention. That the thing is itself a price—a thing everybody cannot have. That it proves, by the look of it, the ability of the maker ; that it proves, by the rarity of it, the dignity of its wearer. The real good of a piece of Lace, then, you will find, is that it should show first, that the designer of it had

a pretty fancy ; next, that the maker of it had fine fingers ; and lastly, that the wearer of it has worthiness or dignity enough to obtain what it is difficult to obtain."

To the nervous delicate woman, the making of Bobbin Lace is a restful, soothing occupation, and in these days of stress and strain, it would prove a complete boon if every woman gave a few hours' relaxation daily to this beautiful art, whilst ladies with benevolent intentions would find it a lucrative and suitable occupation to introduce into Homes and Charitable Institutions, especially for crippled children, invalids of either sex, and others requiring a light, interesting occupation, that can be followed with very little outlay and expense.

The term " Bobbin " Lace is a very comprehensive one, there being over fifty varieties, most of them demanding different treatment, for although the three principal stitches, commonly known as Cloth Stitch, Half Stitch and Plait Stitch, form the foundation of all kinds of Bobbin Lace, yet in the application of these stitches to the different kinds of Lace the method varies considerably.

After making a thorough study of the different branches, and analyzing as it were the whole theory of Lace-making, we came to the conclusion that to the *worker* Bobbin Lace may be divided broadly into two classes, which we will call, (1) Sectional, (2) Continuous, the meaning being that the

first-named variety is worked in sections, the fancy fillings and connecting bars being put in separately (before removing the lace from the cushion), requiring about eighteen bobbins *only* (often less) for the most elaborate patterns. This class comprises some of the most beautiful laces, including Italian, Point de Flandre, Bruges Guipure, Duchesse, Honiton, Bruxelles, &c.

As it is with the Sectional class of lace only that we propose to deal in this book, I will not do more than point out the difference in the two species. To begin with, in the Continuous variety, the entire pattern is worked across at once, completing the lace row by row as you proceed. Now you will understand to do this a great many bobbins are necessary, so that for quite a narrow simple pattern forty bobbins would be required, and for an elaborate pattern any number up to 600.

The making of this class of Lace (which includes Torchon, Maltese, Valenciennes, Buckinghamshire, Bedfordshire, Mechlin, &c.) is therefore unavoidably more complicated and difficult (though also, once a pattern is mastered, more mechanical), and we do not advise any one to attempt these laces until they are proficient in the Sectional variety.

I think the reason that most people have such an exaggerated impression of the difficulties of Bobbin Lace is that they invariably start with these complicated branches

first, and in every case that has come under our notice of unsuccessful and discouraging attempts to master this art, we have traced all failures chiefly to this source.

As this book is intended for a practical help and instructor, not only to those taking up Bobbin Lace as an accomplishment, but also to those desiring to adopt it as a profession (and I believe there is a good opening for qualified teachers in many parts of England and elsewhere), it may interest and benefit these latter, and I hope will not be considered presumptuous on our part, if we give a general explanation of our own system of teaching, which, after careful study and *remembering our own difficulties*, we have adopted.

FIRST. It should be borne in mind that it is advisable from the very beginning to encourage the pupils to rely whenever possible on their own intuition and intelligence, avoiding all mechanism ; this is one of the reasons why—contrary to all established rule—we discard pricked patterns for all the so-called Sectional Laces. The design should be carefully sketched out, showing all working details, and the pupil trained to regulate her own pin pricks as she makes the lace ; she will thus accustom herself to suit the placing of the pins exactly to her own individual work, which varies a little in every case.

SECOND. The patterns for each course should be designed in sets progressively, commencing with the very simplest, and

contriving that not only is something new learnt at each lesson, but also that it contains practice of everything learnt in the previous lessons; the different branches of lace, too, should follow systematically in the progressing stages of difficulty, so that although each branch is a complete study in itself, it is also a help towards the next branch.

In this way, we find the pupils continue to progress without any undue effort, whilst the fascination and interest of making really beautiful and at the same time useful specimens of lace from the beginning, which can be turned to good account, adds a zeal and interest which increases with each lesson.

It is too often overlooked that a rule does not hold good in every case, and the teaching must therefore in a great measure be adapted to circumstances; a case in point is the making of certain kinds of Sectional Lace in separate pieces, when for a single collar or flounce the worker prepares dozens of separate flowers, leaves, scrolls, &c., which afterwards she arranges, pins down again on a cushion and connects all together.

A moment's thought will show that while this method may be a time-saver to the wholesale manufacturer, it proves the very opposite to the ordinary lace-maker and should be strictly avoided. A far better plan, and one that encourages individual artistic effort, is to teach the pupil to

complete the lace as she goes on, thereby saving time and seeing the effect of the work as she proceeds ; and all patterns should be arranged for this method.

Now, if Bobbin Lace is taught scientifically, any girl or woman of ordinary intelligence can with a few hours' practice daily acquire the art in a very short time, and it may be an encouragement to mention that in our own personal experience as teachers, which is a large and varied one, including students in many grades of life and ages varying from ten to sixty years, we have never known a pupil leave off through discouragement or inability.

It is in a great measure owing to this apparent proof of the simplicity and interest of Lace-making, and to ensure a wider enthusiasm for this beautiful art, that we have been persuaded to write this book, and also to encourage those pupils (whose names are legion) that come to us from long distances and far-off countries, and whose time in many cases does not allow them to learn more than one or two branches, but are very anxious to proceed further ; to these we hope it will prove a special benefit as well as to the beginner.

It will be understood that it is impossible here in a book of this size to give our full sets of Designs for working out each branch, but we have endeavoured to select the most helpful and beautiful variety ; several of these we

designed specially for this book, whilst the lace specimens have been carefully worked out by us before we wrote the directions, so that everything reproduced is thoroughly practical and correct. The student, after studying this little book and carefully following the directions given, will have no difficulty in reproducing these specimens, step by step as given, and after she has accomplished this will then find she has a very comprehensive knowledge of some of the most beautiful species of Bobbin Lace.

It will be understood, however, that this volume cannot pretend to be exhaustive on the subject, for no book can ever entirely take the place of personal lessons in Bobbin Lace, when the thousand and one little details (so important in distinguishing the amateur's work from the professional) can be shown and explained individually, and all the movements watched and corrected.

In conclusion, we should like to encourage all students of lace to make their own designs; the work has then a double interest; but as designing for lace not only requires a special course of study but also a thorough practical knowledge of Lace-making to ensure success, the amateur should not attempt preparing her own Patterns until she has first worked through every branch of Bobbin Lace, or as many branches as she intends studying—the more the better.

Only an expert lace maker can prepare absolutely perfect working designs, and without these the lace is a hopeless failure. There are so many details to be noted in Lace-making that we find the patterns require more careful and skilful drawing than for almost any other craft.

Pricked Patterns, as we mentioned before, should be strictly avoided for all these laces.

NOTE TO THE THIRD EDITION

THE demand and appreciation of this book since it first appeared has been so great that, in answer to the numerous and constant requests we have received from all parts of the world for an additional volume, we have decided to publish in conjunction with this third edition a Supplement of exquisite novelties in various Bobbin Laces, both antique and modern, including Venetian, Milanese, and Flemish, also some very lovely additional specimens of Honiton, Brussels, Point de Flandre, Guipure de Flandre, &c., with full working directions.

The thirty-eight specimens illustrated, which introduce many rare and beautiful stitches, include a Fan, Opera Bag, pair of Baby's Shoes, Table Centre and Afternoon Tea Cloth, D'Oyley, Yoke, Cravat, Motifs, Collars of various shapes (Peter Pan, Vandyke, Revers, Puritan, &c.), also several Edgings, Insertions and Flourishes.

That the ancient craft of Bobbin Lace-making is now the acknowledged fashionable hobby, outrivalling even Bridge, is not to be wondered at, for it is not only the most fascinating of all Art Crafts, but it can be learned without difficulty and *at any age*.

Apart from the great value of the lace, a knowledge of Lace-making is an important and very interesting education in itself, enabling the expert not only to detect imitation lace at a glance, but also to distinguish all the different varieties of real lace, and to judge the *quality*—a very important knowledge when purchasing hand-made laces.

Many people have in the past been deterred from Lace-making under the impression that it is a strain on the eyes; this is a great mistake, however. Bobbin Lace-making is not in the least trying to the eyes; there is no work less so (even knitting); Bobbin Lace, as the name implies, is made entirely by a series of weaving and plaiting movements with the bobbins, which in a very short time

become almost mechanical, and it is a well-known fact that the professional lace-makers on the Continent rarely have occasion to wear spectacles even in old age.

It may serve as an encouragement to those who contemplate learning this craft to mention that at a recent exhibition of our pupils' work, which included a Lace Dress, several long Scarves, Berthès, Fichus, Collars, Handkerchiefs, Vests, Boleros, Edgings, Insertions, and Flounces in every variety of species, the lace was not only remarkable for the quantity, but also for the exquisite finish and style, which was in the majority of cases quite professional, and had the work been for sale the whole of it would have readily found customers.

Several of our Colonial pupils have already started Lace industries in the Colonies to encourage thrifty workers, and with great success. The demand for hand-made lace was never greater than at present, and the secret of success in these industries, as we have repeatedly explained, is to maintain a very high standard so that only first-class work is turned out, perfect in all the little details that so readily distinguish professional from amateur work, and also to produce every variety of lace to suit all tastes and purposes.

It will be easily understood that sometimes one special

lace is in favour, sometimes another. Again, some laces are more suitable for certain purposes than others, so that a substitute is not always advisable.

If the younger generation of our English Lace-makers (who are equal to any) were taught to make the different species of lace amongst them, instead of whole villages confining themselves to one special kind, they would not fail for lack of orders which are now executed abroad.

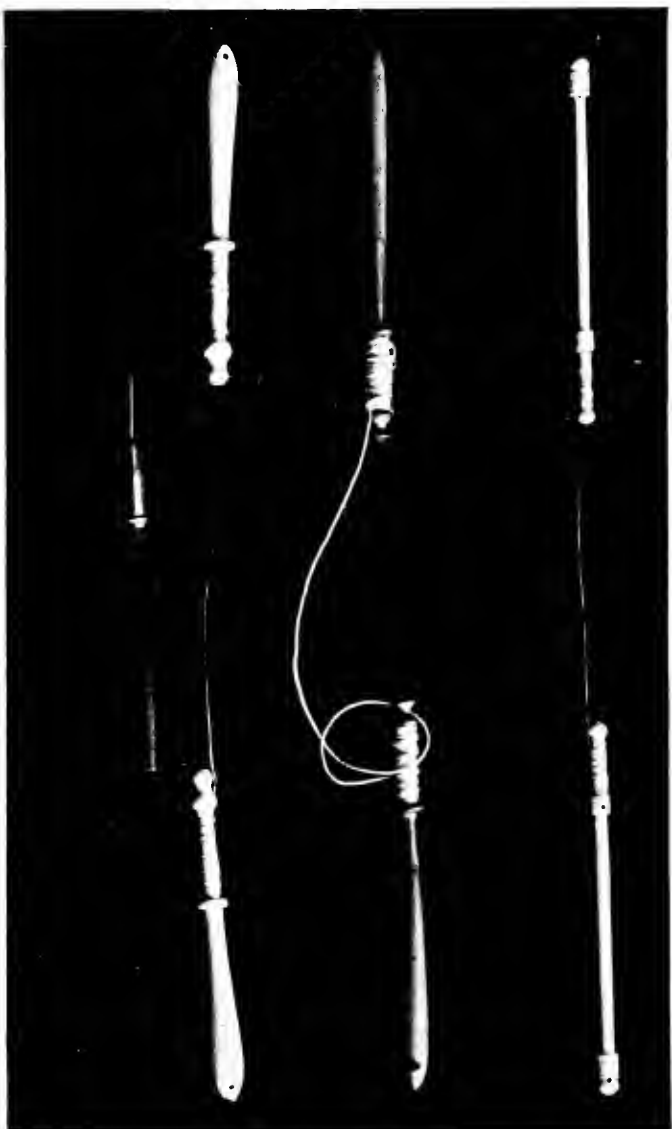
B

Ivory
Bobbins.

Boxwood
Bobbins.

Ivory
Bobbins.

Lace
Pricker.



No. 3.

No. 2.

No. 1.

Illustration of the three styles of Bobbins used for making all the Lace specimens in this book.

THE ART OF BOBBIN LACE



IMPORTANT HINTS

A SMALL “mushroom” cushion is the best for working all these Sectional laces upon (the padding of which must be *perfectly even*), slightly raised in the centre, tapering towards the sides, with a flat solid foundation, whilst the bobbins should be the shape of the illustrations on page 2, the ivory bobbins taking precedence over the wooden variety as being prettier to look at, pleasanter to handle, and emitting a more decided clicking sound as they glide quickly into place, than the wooden bobbins, though for practical purposes these latter are just as good.

Nos. 1 and 2 bobbins are suitable for all the different kinds of lace in this book—No. 3 for any of the “Fillings” or for working entire lace in the No. 4 thread only.

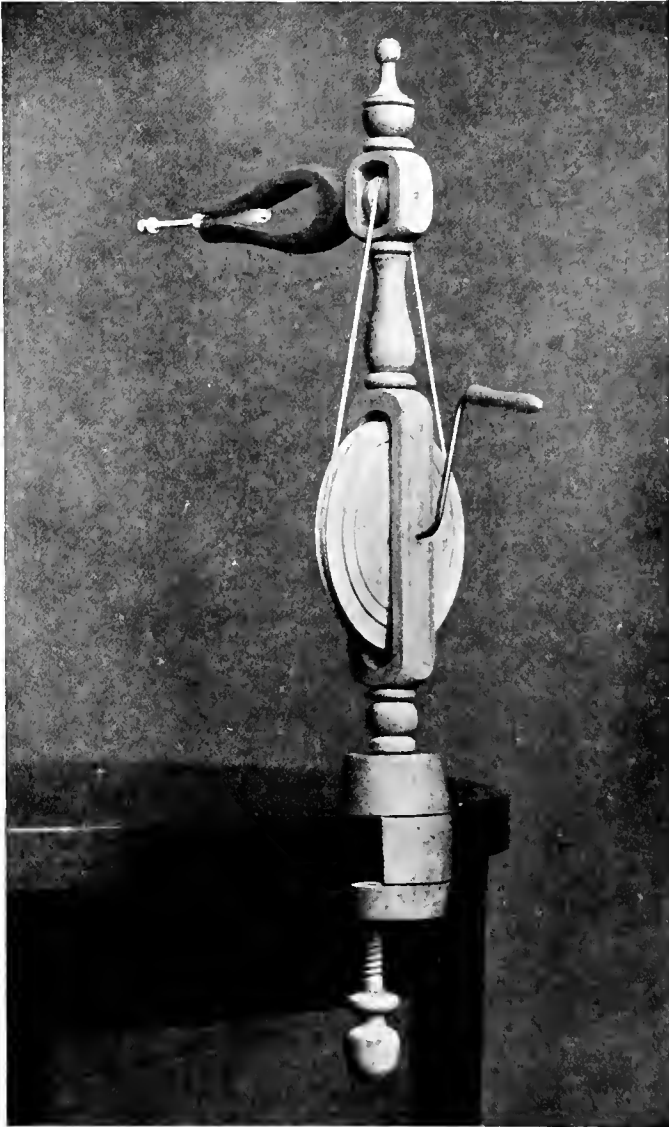
Lace-makers will find it a great convenience to have an extra set or two of bobbins in reserve wound ready for use, thereby saving a great deal of time and trouble, particularly

when working the more elaborate patterns where extra bobbins are required for all the fancy "Fillings."

The Fil d'Ecosse, specially soft and strong, is to be recommended in preference to the ordinary linen threads (which are too harsh for this variety of lace); the sizes used for the illustrated specimens are Nos. 1, 2, 3, 4, with cords to correspond. The pins must be fine and tapering and are "silvered" to prevent rust.

Whilst the lace is in progress it should be covered with a transparent linen cover in which a round opening about one inch in diameter has been cut out of the middle—this enables the lace-maker to see the part she is working, prevents the catching of the pins in the parts already worked, and also keeps the lace clean. It is perhaps as well to remark at this point that all Bobbin Lace is worked *with the wrong side outwards and the right side next to the cushion*—this enables the worker to arrange her commencing, connecting, or fastening-off threads more easily, and keeps the right side perfectly neat.

A "pricker" is also a very useful instrument for lace workers, and should be kept handy for stroking and arranging the threads into position occasionally whilst the lace is in progress, undoing knots, &c.



Showing the Bobbin Winder with a bobbin in position ready for filling.

PREPARING THE BOBBINS

Tie the thread firmly to the bobbin, which either place in your Bobbin Winder, or wind by hand until nearly full, when all are ready they must be fastened together in pairs, which is done as follows :—Take up two filled bobbins, tie the ends of the threads together in an ordinary knot, trim neatly, and wind about two yards of thread past this knot on one of the pair only, wind up until they are three inches apart, and secure the thread on each bobbin with a slip knot or half hitch made by forming a loop in the thread and putting the head of the bobbin through this loop. (See illustration, page 2.)

THE PATTERNS

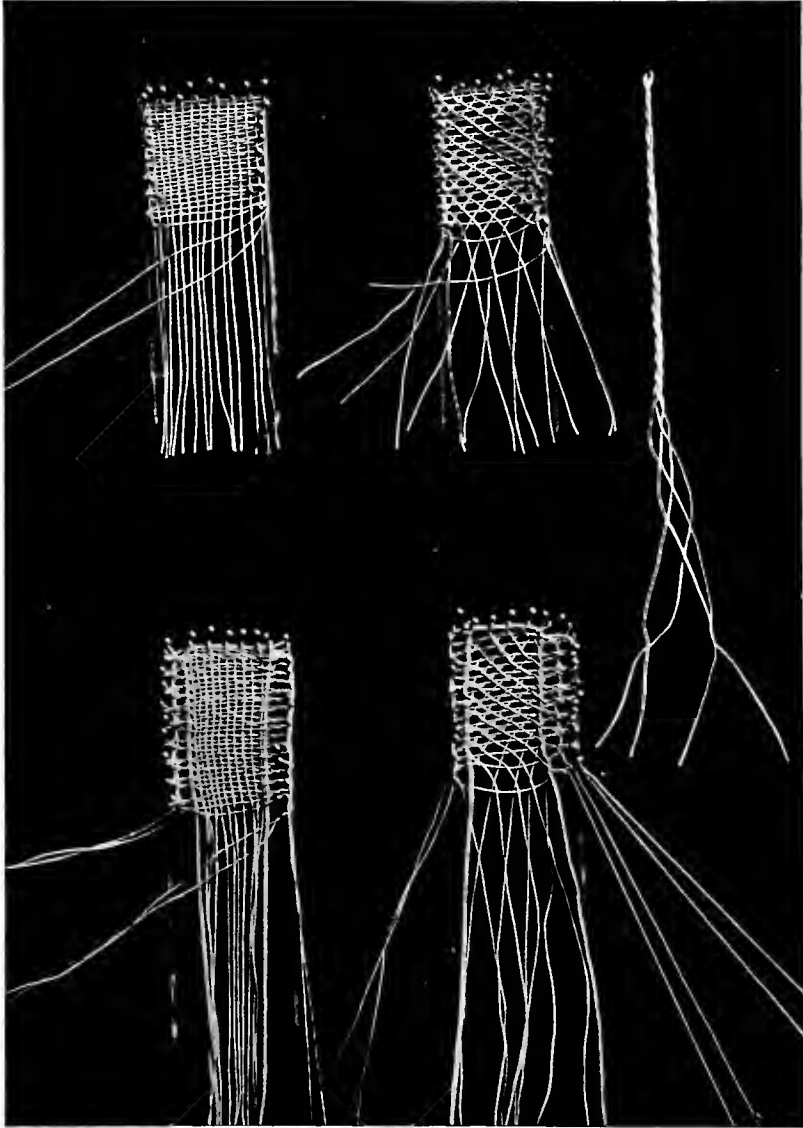
Too much stress cannot be laid on having a properly prepared Pattern, as it is quite impossible to make good lace on an imperfectly drawn or inaccurate Pattern, and it is also necessary that all the special points are carefully marked. Designing for Bobbin Lace is a branch to itself, and though not difficult to master, it certainly needs a course of study.

When arranging the Patterns on the cushion it must be remembered that all these laces are made in sections ; as each section of lace is completed it is taken off the cushion, and the Pattern moved ready for working the next ; the edge of the last section must be carefully pinned down again, and the next portion connected to this in working, so that at the last the whole of the lace is in one piece.

"Cloth" Stitch.

"Half" Stitch.

"Plait" Stitch.



"Cloth" Stitch with
"Open edge" and "Picots."

"Half" Stitch with
"Open edge" and "Picots."

“GENOESE” LACE EDGE

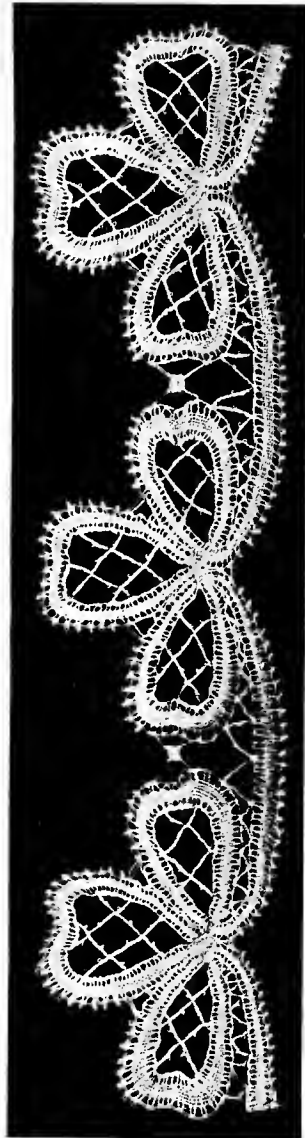
We will begin with the simplest of all Bobbin Laces, viz. Genoese, and as the style of this lace does not offer much scope and variety of design, we will, after mastering this effective and useful little pattern, pass on to the more elaborate varieties.

You will require six pairs of bobbins for this design, filled with No. 1 thread, and tied together in pairs as described on page 7, and a packet of “medium” lace pins.

Stick three pins in the dots indicated in the pattern. Hang two pairs of bobbins on the right-hand pin, and make a “Cloth” stitch, which is done as follows with four bobbins (for greater clearness we will number these bobbins 1, 2, 3, 4, counting from the right): cross No. 3 bobbin over No. 2, No. 1 over No. 2, No. 3 over No. 4, and No. 3 over No. 2, assuming, of course, that the bobbins change their number as they move, i.e. the pair nearest the right hand being always No. 1, and so on.

After this stitch is worked leave the right-hand pair of bobbins, hang a new pair on the next pin, and work a

“Cloth” stitch with the left-hand pair and the new pair, and so on until the whole six pairs are worked (two pairs on each pin); now make a “Picot” as follows:—Twist the outer pair of bobbins three times to the left, put a pin under this thread, giving the pin an extra twist round the thread before pinning down; make a “Cloth” stitch with the two outside pairs, repeating the four movements exactly the same as before. Now twist each of these two pairs twice to the left,* leave the outside or left-hand pair and work a “Cloth” stitch with the inner pair and the next, and so on, until all except the last pair are worked, and before making this stitch twist each of the two last pairs twice to the left, stick a pin in *front* of both pairs of bobbins, making a “Cloth” stitch at the back of the pin, twist both pairs twice again, leave the outer or right-hand pair and work across with the inner pair as before, until all except the last stitch is worked. See that both pairs are twisted twice before working this stitch, then twist (the outer pair only) three times for the “Picot.” Pin down as before, make a second “Cloth” stitch and twist each pair twice again to the left and repeat from* and so on until you arrive at the first “Strand” A, which you must throw out as follows (remembering that the “Picots” only occur on the outline of the lace and that the braid is



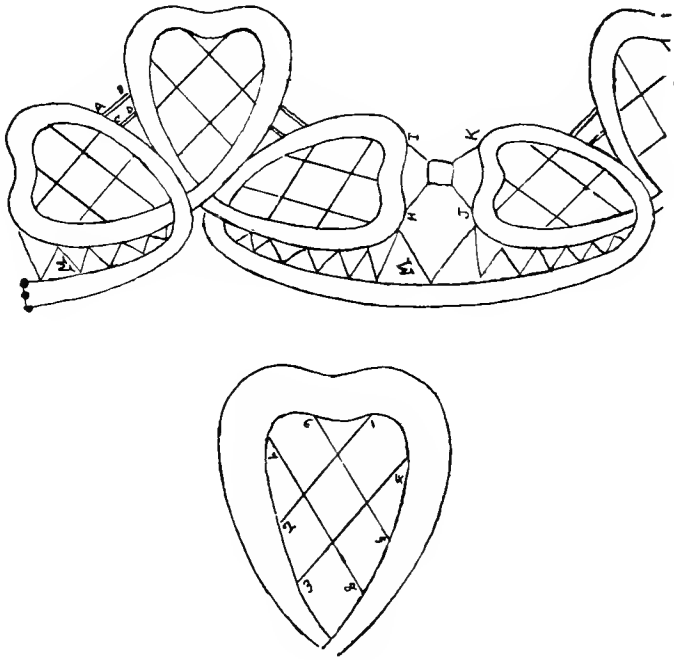
“Genoese” Lace edge.

worked both edges alike in the parts where the "Picots" cease) :—

After completing the row at point A, stick a pin in the opposite end of the strand B, twist your outer pair of bobbins nearest the strand eight times, hang this twisted thread round the pin and back again, making a "Cloth" stitch with this pair and the next, stick another pin in between these two pairs of bobbins and work another "Cloth" stitch round the pin, twist each pair twice to the left and proceed as before, throwing out strand C in the same manner.

These strands must be taken up into the lace at the other side. To do this, when you arrive at the pin on which the strand was made, take out the pin and insert a crochet hook through the strand, pull the thread of the nearest bobbin through this strand until a large loop is formed, and pass the second bobbin through this loop, pull tight, make a "Cloth" stitch, put the pin back again, make another "Cloth" stitch round the pin, twist each pair of bobbins twice and proceed with the ordinary braid as before, connecting every row now on this side of the braid which comes close to that already worked by taking out the pin and drawing the thread of your nearest bobbin through the edge of the braid as for the strand.

N.B.—The pins should be placed *quite close* together on the *inner* side of all curves, and the outer pins regulated to come as nearly opposite the inner pins as possible.



When you have worked the length of your pattern—or as far as you conveniently can—on your cushion, leave all your working bobbins (taking the precaution to keep these in place by stretching a wide piece of elastic tightly over the bobbins, securing it to the cushion with

large pins) and put in your "Fillings" and "Strands" with four separate bobbins tied together in pairs as previously described, and work as follows:—Take out the pin at 1, insert a crochet hook where the pin has been, and draw the thread of one pair of bobbins (through the edge of the braid) into a large loop; put one of the bobbins through this loop and pull tight. Insert another pair in the same place, in the same manner, and work "Plait" stitch, which is done as follows:—

Cross No. 3 bobbin over No. 2, 1 over 2, 3 over 4, 3 over 2, 1 over 2, 3 over 4, and so on until you arrive at 2, where you take out the nearest pin and connect to the lace as described before; continue the plait stitch to 3, connect again to the lace and work across to 4, then to 5 and 6, 7, and 8. When you arrive at 8, tie each pair of bobbins together in four tight knots, reversing the tie each time and cut off close.

The "Strands" in space M are worked in the same way, the little "Picots" that occur at intervals in all the "Plait" stitch strands being formed by simply twisting a pin round the thread of the nearest bobbin and pinning it down whenever you arrive at a dot which indicates a "Picot."

The "Spider Webs" that connect the "Bows" together are also worked with *two pairs* of bobbins, each pair after

being connected to the lace (one pair at J and a pair at K), are twisted until they reach the middle, then hung over two pins, one at each corner of the little square ; three bobbins are held in the left hand, the fourth bobbin being used as a shuttle weaving over and under the other threads until a square centre is formed ; a pin is stuck in each of the lower corners, and a pair of bobbins hung over each pin ; the threads are then twisted up to the opposite side of the lace H and I, where they are connected, tied together, and cut off.

Although, when once the knack is acquired, these effective little "Spider Webs" are very quickly and easily made, it requires a certain amount of practice to obtain this knack, and beginners must not be discouraged, if at first they cannot get them perfect.

The next step after completing the "Fillings" and "Strands" is to take out all the pins from the lace and remove it from the pattern, fitting the part you are working carefully on the beginning of the pattern at the top of the cushion, secure with a few pins, straighten out your working bobbins—which will have become a little entangled in the process—and proceed.

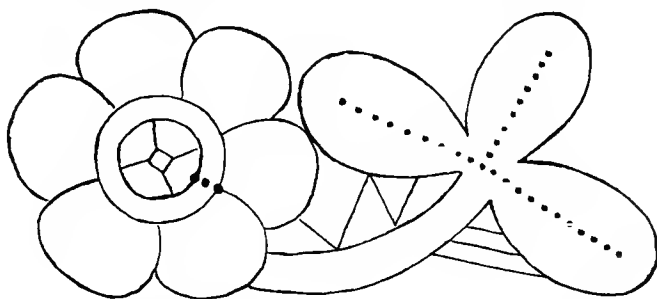
DOYLEY IN POINT DE FLANDRE

We will now attempt the next easiest branch of Bobbin Lace, commonly known as Point de Flandre ; this fascinating lace is comparatively very easy of execution and admits of much more variety of design. We should suggest the Doyley on page 21 for the first attempt, then the Collar on page 28 (or the Lace Edge on page 32), and lastly the more elaborate *Motifs* on page 36.

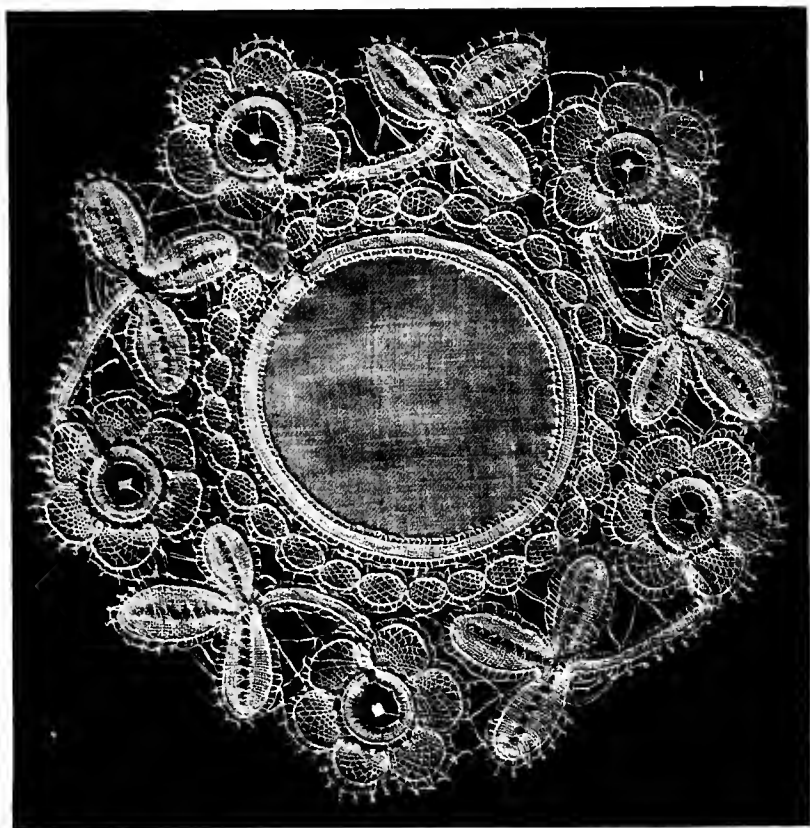
Have ready eight pairs of bobbins filled with No. 2 thread, each pair tied together and wound up to within three inches apart (as described on page 7) ; you will also require one bobbin filled with Bruges cord—the cord outline being one of the characteristics of this lace—and a packet of “medium” lace pins.

To begin, stick three pins in the ring of one of the flowers (as indicated by the black dots) and hang on eight pairs of bobbins, one pair only at a time ; work “Cloth” stitch right across, commencing from the inner side of the

ring ; stick a pin on the outer edge of the ring in *front* of the two last pairs just worked, twist each pair twice to the left, now make a knot in your outline cord and pin it down about one inch away ; pass this cord through the second or inner pair of bobbins (over one bobbin, under the next) and leave it between this and the outside pair ; now work " Cloth " stitch across with this same pair of bobbins until all except the last pair are worked, twist this pair twice, also



the working pair twice (to the left), stick a pin in *front* of these four bobbins and make a " Cloth " stitch at the back of the pin which will now be on the inner side of the ring ; twist each pair twice again and return with the inner pair, working " Cloth " stitch right across until you arrive at the cord ; pass this through your working pair, twist this pair twice, stick a pin in *front* and make a " Cloth " stitch with this and the outside pair at the back of the pin, twist both pairs twice, work across with the inner pair the same



Doyley in Dentelle de Bruges.
(Point de Flandre.)

as last row, repeating the directions given row for row. To connect the ring together at the finish take out the inner starting pin, insert a fine crochet hook and draw the thread of the nearest bobbin through the opening, put the next bobbin right through the loop just formed and pull tight; work to the middle of ring and repeat, also at the outer edge, so that the ring is connected together in all three places; now work "Half" stitch right across the petal; to do this first cross every pair of bobbins *once to the left*. This being done, take up the first two pairs and *cross the *two inner bobbins* once to the right, cross each of these two pairs once to the left again, drop the outer pair, take up the next pair and repeat from* work all except the last pair, and, before doing this, cross the working pair once to the left, pass the cord through these crossed threads; now stick a pin at the top of the petal and with the two outer pairs of bobbins work a "Cloth" stitch round this pin, leave the outer pair, pass the cord through the inner pair and work back in "Half" stitch. Connect when you arrive at the ring of the flower, make a "Cloth" stitch after the connection to hold it firm, and then work "Half" stitch across until all except the last pair is worked; pass the cord through the last pair but one (previously crossed to the left), twist both these outside pairs twice,

at the back of the pin, stick a pin in *front* of these bobbins and make a "Cloth" stitch, twist each pair twice again ; drop the outer pair, pass the cord through the inner pair and work "Half" stitch right across, including the last pair, remembering to connect again to the ring ; make a "Cloth" stitch and repeat these last two rows until all the six petals are worked, threading the cord down to the ring and back again, at the division of each.

These petals are connected together at the finish the same as the ring, working this *last row* in "Cloth" stitch to hold the connections firm.

The stalk of the leaves is worked exactly the same as the circle of the flower. The leaves are also worked in "Cloth" stitch with the same open edge and cord all round the outside of the leaf, but to form the vein, work across to the dots (up the middle of the leaf) with plain "Cloth" stitch up to the very last pair ; after this pair is worked, stick a pin in *the vein*, take the outer pair of bobbins round this pin and twist (this pair only) twice, before working back ; this is done every row until the top of the vein is reached, then work round the other side of the leaf, connecting the vein in the middle as follows :--

After the top of the vein is reached, continue to work the same Stitch round the tip of leaf, but *without any pins*

or twistings on the *inner side* until you arrive opposite the top pin in the vein ; take this pin out and connect with the crochet hooks as described in the flower, remembering now to twist the outer pair of bobbins once before and once after these connections to match the double twistings on the opposite side. Work round the second and third sections of the leaf in the same manner, when the bobbins must be fastened off ; to do this take the whole of the bobbins in the left hand, except one ; with this one bobbin tie the others together in a tight buttonhole stitch. About six of these stitches are sufficient to make the fastening very secure. Now cut off the bobbins quite close and wind up in pairs as previously described. If the little extra precaution is taken at the finish of sewing these fastenings neatly down on the wrong side, the lace will never give way in cleaning as is so often the case.

For the small "Half" stitch circles round the doyley two cords are used, one each side. The bobbins containing these cords are tied together and wound up like the others, and when commencing these circles the pair of cord bobbins should be hung round the commencing pins after the others have all been worked on.

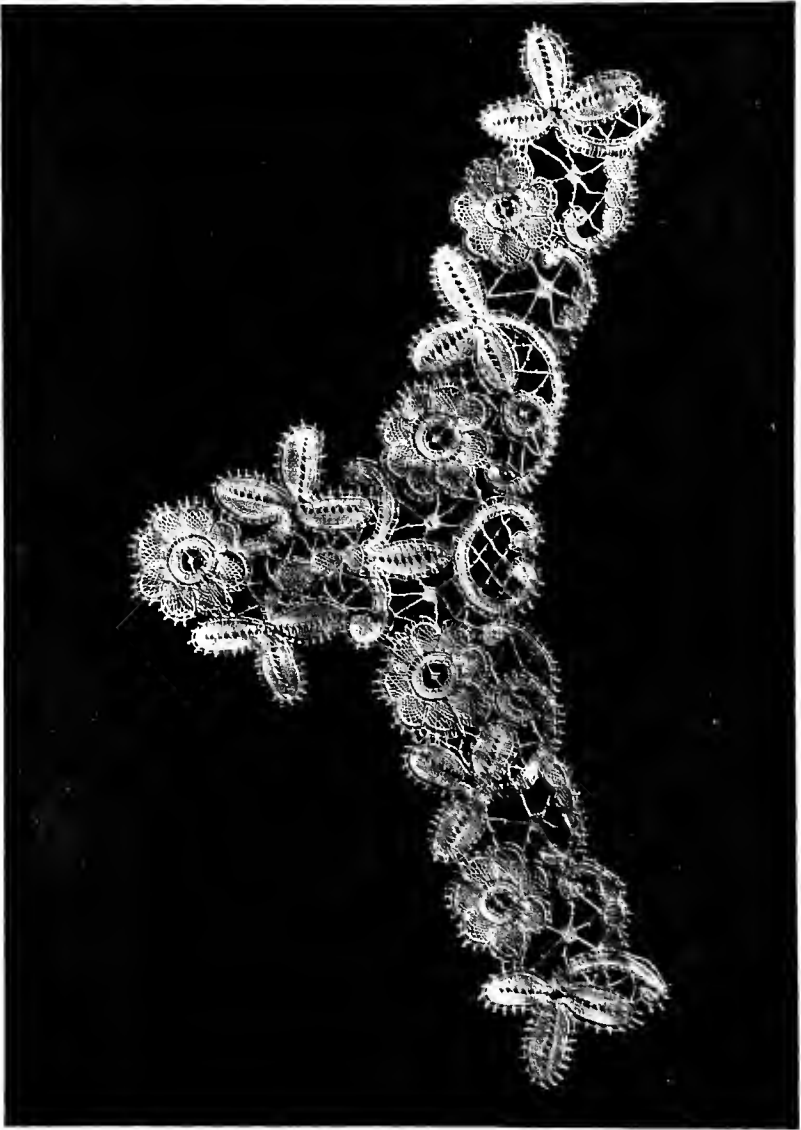
These circles are worked in "Half" stitch with the usual "open edge," but at each division the cords are crossed as

follows :—After putting in your pin at this point (and twice twisting the two outer pairs of bobbins) *before passing your cord through the inner pair as usual, thread this cord over and under all the other bobbins until it reaches the opposite cord, leave it and bring this opposite cord back in the same manner*, now pass it through the pair of bobbins you were about to work with and proceed as usual.

After connecting the circles together at the finish, the bobbins must be fastened off and cut close as for the leaf, then wound up in pairs ready for the inner circle of braid round the doyley. This is worked exactly the same as the ring in the flower, using one cord only on the outer edge of the braid.

Remember in working this lace to connect all parts of the design that come close to each other, by simply inserting the crochet hook and drawing the nearest working bobbin through, as described before.

Collar in Flandres Point.

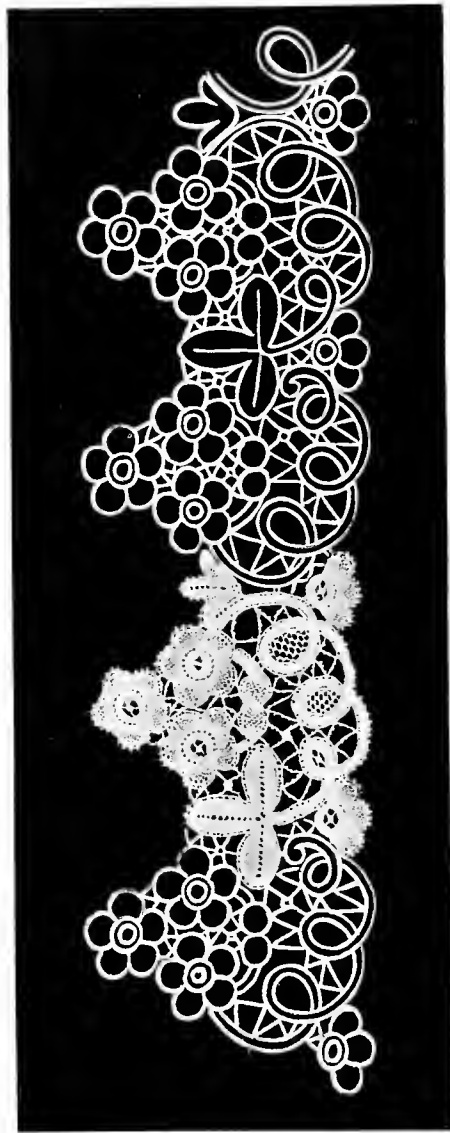


COLLAR IN POINT DE FLANDRE

This pretty little collar might be attempted first instead of the doyley, if preferred.

Work the flowers, leaves, &c., the same as the doyley, also the connecting strands and the small woven "Spider-Webs" in the centre of the flowers. For the large "Spider-Webs," however, that connect the flowers and leaves, you will require *six pairs* of bobbins,—two pairs for each of the three strands at the top of the "Web." Work these three strands as usual in "Plait" stitch with a "Picot" in the middle of each; when the third strand is finished stick a pin at the corner of the solid square nearest this strand and work a "Cloth" stitch round the pin, drop the outer pair of bobbins and work another "Cloth" stitch, taking up the nearest pair of bobbins from the next strand, repeat with the next pair and so on until you have worked a row of "Cloth" stitches right across—stick a pin in the opposite corner to the first pin and work a "Cloth" stitch round this

pin—work “Cloth” stitch across, repeat for about six rows or until the little square is large enough, then work the two outer pairs each side in “Plait” stitch, and also the two middle pairs until they reach their destination, where connect, tie firmly together and cut off close.



Appliqué Trimming in Flandres Point.

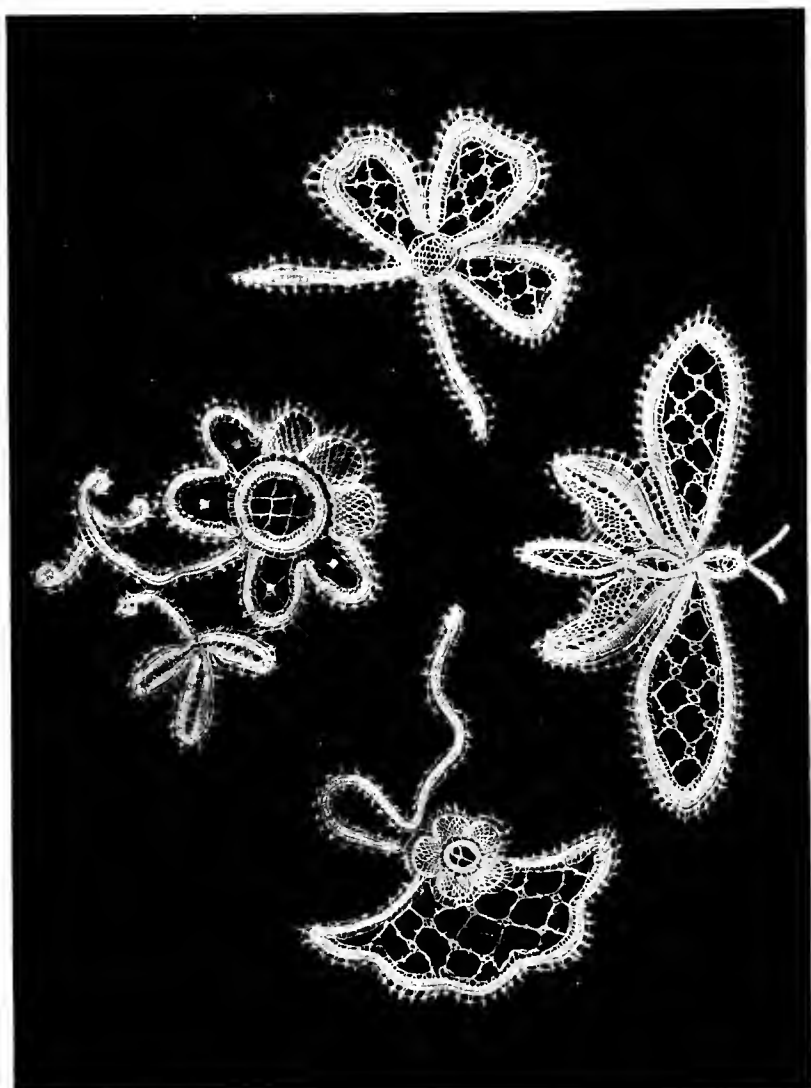
APPLIQUÉ TRIMMING IN FLANDRES
POINT

This handsome lace, five inches deep, is suitable for a great many purposes, and can be worked in fine or coarse thread accordingly. The specimen illustrated is worked in No. 2 thread. Commence with the flower nearest the long curved stem, arranging that you finish with the petal nearest to this stem, continue to work the stem without cutting off the bobbins, but fasten on an extra cord here as the stem is worked with a cord each side, this extra cord must be cut off on arriving at the leaf (which is also continued out of the stem with the same bobbins), but you will find it necessary to put on two extra pairs of bobbins for the leaf; to do this work a few rows until you come to where the leaf slightly widens and hang an extra pair of bobbins on the outer pin of the last row *before passing your cord*; make a "Cloth" stitch with this new pair and the working pair—pass the cord, twist twice, pin as usual, and the next time you

arrive at this outer edge of the leaf, hang on another pair in the same manner, taking care to now lift the previous pair off the pin and pull up tight.

The working of the pretty Reseau filling in the circles formed by the stem is described on page 53.

Motifs in Dentelle de Bruges. ("Butterfly," "Fan," "Lovers' Knot," and "Rose.")
Approximate size of each, 4 x 3 inches.



MOTIFS IN POINT DE FLANDRE“LOVERS’ KNOT,” “BUTTERFLY,” “FAN” AND
CONVENTIONAL ROSE

These dainty little *Motifs* form pretty ornaments for Hats, Blouses, &c., or set quite close together they make a handsome border for Collars and various articles arranged as fancy dictates.

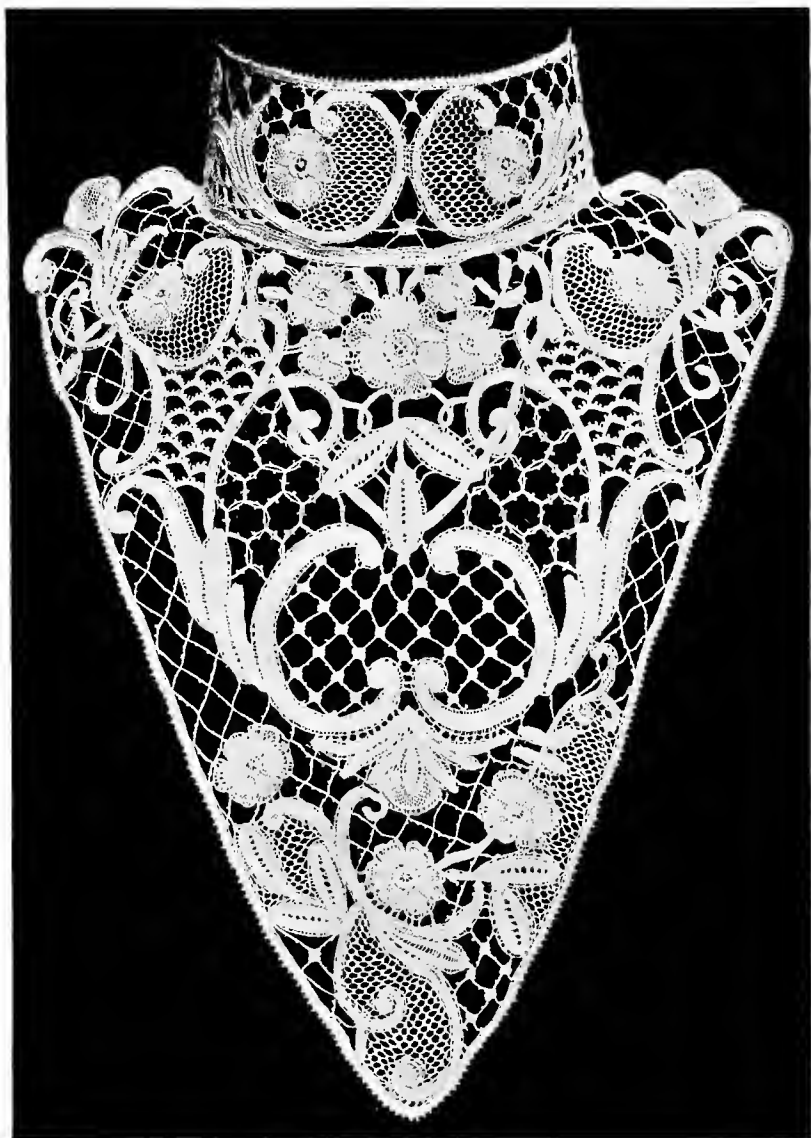
To work the “Lovers’ Knot,” follow the direction given in the Italian insertion except that two cords are used, one each side—begin at the extreme point and work all the whole bow in one piece, fasten off neatly and cut close, tie the bobbins in pairs again and work the little centre in “Half” stitch.

For the “Butterfly,” work the body first, commencing where it joins the top wing; work all round this and continue the upper wings without leaving off, first one wing then the other—now continue the lower wing which is worked one half in “Cloth” stitch with a vein up the middle (as the leaf described in the doyley) and the opposite side in “Half” stitch, connecting each row to the vein as you proceed.

For the “Fan” *Motif*, work the flower first, finishing

at the petal nearest the braid on the left hand, and continue to work this braid all round, continuing the little open space between the fan and the ribbon by wrapping all the other bobbins with the two outside bobbins, tying them tight and connecting this tying pair to the edge of the flower, repeat this three times, straighten out the bobbins and proceed to work the ribbon.

The "Flower" *Motif* should be commenced on the inside ring close to the stem, work this and join together, continue round the whole of the seven petals (working the three middle petals in "Half" stitch)—also down the stem, then wrap and tie your bobbins together, connecting each tie until you reach the small scroll on the left-hand side of the stem; continue to work this scroll, and when finished fasten the bobbins off neatly, cut close, tie up in pairs, connect each pair to the stem and work the little scroll opposite; after this second scroll is worked, the bobbins must be again cut off and tied up in pairs ready for the leaf, the open petals of the flower are filled in with the little woven "Spider Webs," and the middle of the ring with "Plaited" filling. Full directions for working the "Rose," filling in the "Lovers' Knot," "Butterfly" and "Fan" *motifs*, also an illustrated diagram showing all working details, will be found on pages 57 and 60.



Vest in Guipure de Flandre.

GUIPURE DE FLANDRE

We come now to one of the handsomest Guipure laces in existence, "Guipure de Flandre," a lace that is comparatively very little known or taught in England, although at the same time one of the most fascinating laces to manufacture on account of the variety of beautiful stitches or "fillings" introduced in this lace. The rich, heavy cord outline in this "Guipure de Flandre" differs also from the "Dentelle de Bruges" in the respect that it appears on the *right side of the lace only*, and has therefore a different movement.

As the little lace Vest offers such opportunity for learning a great variety of "Fillings," and makes such a wonderful piece of adornment, I should suggest starting on this. By the way, the little collar band is worked on a separate pattern and attached to the vest later.

Have ready six pairs of bobbins filled with No. 3 thread and one bobbin with Guipure cord, also a packet of *fine* lace pins, work the narrow braid first all round the vest, commencing at the top on two pins, work the ordinary

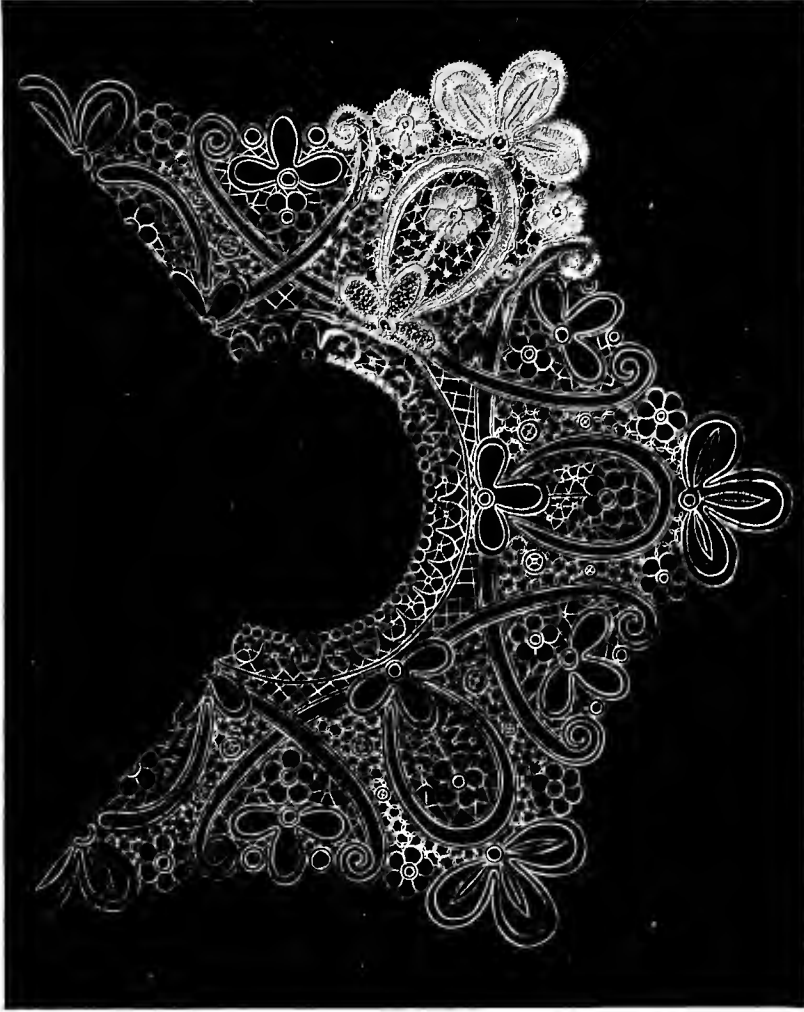
braid, with the straight open edge on the inside and open edge with "Picots" on the outer side using the Guipure cord as follows:—Thread the cord through the other bobbins into position, *and on working from right to left pass this cord through the last pair of bobbins but one, exactly the same as in the "Dentelle de Bruges," but on the return row, that is from left to right, simply work over the cord instead of passing it through the bobbins as usual*; repeat this all through. You will notice that *two* cords are used on all the scrolls (one each side), and *one* cord for the flowers and leaves, the flowers being worked exactly the same as in the Dentelle de Bruges except that every alternate petal is "Half" stitch. The cord is carried down to the ring of the flower and back again at the division of each petal in the same manner as in the Dentelle de Bruges; the large leaves are also worked exactly the same, whilst the smaller leaves are worked in plain "Cloth" stitch (like the braid) with the open edge each side, but no vein down the middle.

Eight pairs of bobbins are required for the larger flowers and leaves, six pairs being sufficient for the smaller flowers and leaves, whilst ten pairs are necessary for the large scrolls besides the two cords. The "Fillings" are put in separately at the finish, and comprise "Reseau," "Festoon," "Spider," "Honeycomb" and "Plait" stitches.

N.B.—A certain amount of skill is necessary to keep the form of the design in making lace, and particularly is this noticeable round the curves of the scrolls—commence these on three pins, placing the first pin at the bend on the inner line where the scroll curves completely round. Place the next pin in the centre of this little round curve and the last pin between the other two pins. Hang on your bobbins (a pair at a time) and work “Cloth” stitch right across, commencing at the inner pin, thread the cord (tied together on a pair of bobbins) through the other bobbins over one and under another, leaving it hanging each side in between the two last pairs, and work across every row to the middle of the scroll, using one cord only on the outer open edge of braid where the pins are placed, and working plain “Cloth” stitch on the inside without any open edge or pins, continue this all round ; when you reach the top, however, you should begin to connect the two inner sides together, continue to do this every row until you get quite round the curve and arrive opposite to the first pin, then take in the other cord, and work open edge each side for the straight portion of the scroll, and, if it *finishes in another round curve* as is often the case, then work this curve also in a circle as at the commencement.

YOKE IN GUIPURE DE FLANDRE

This handsome Yoke is worked in similar style to the Vest, and the detailed instructions given for the latter will apply to this Yoke in the main. Perhaps it would be as well to explain, however, that the large ornamental leaves at the outside points of the design are worked in three sections, the middle or inner section being worked as an ordinary "Bruges" leaf, in "Cloth" stitch with seven pairs of bobbins and one Guipure cord throwing out the vein of the leaf over a pin each time, as previously described. The extreme outer section is next worked, adding an extra pair of bobbins, as also an extra cord; the space between these two sections being filled in last with "Half" stitch, connecting every row, on each side, to the parts already worked. The same "braid border" is worked round the smaller leaves, whilst the handsome "Double Reseau" filling is described on page 60. The medallions are also worked in three sections, the inner and outer "braid" being worked first and the middle space last; this is done in "Half" stitch



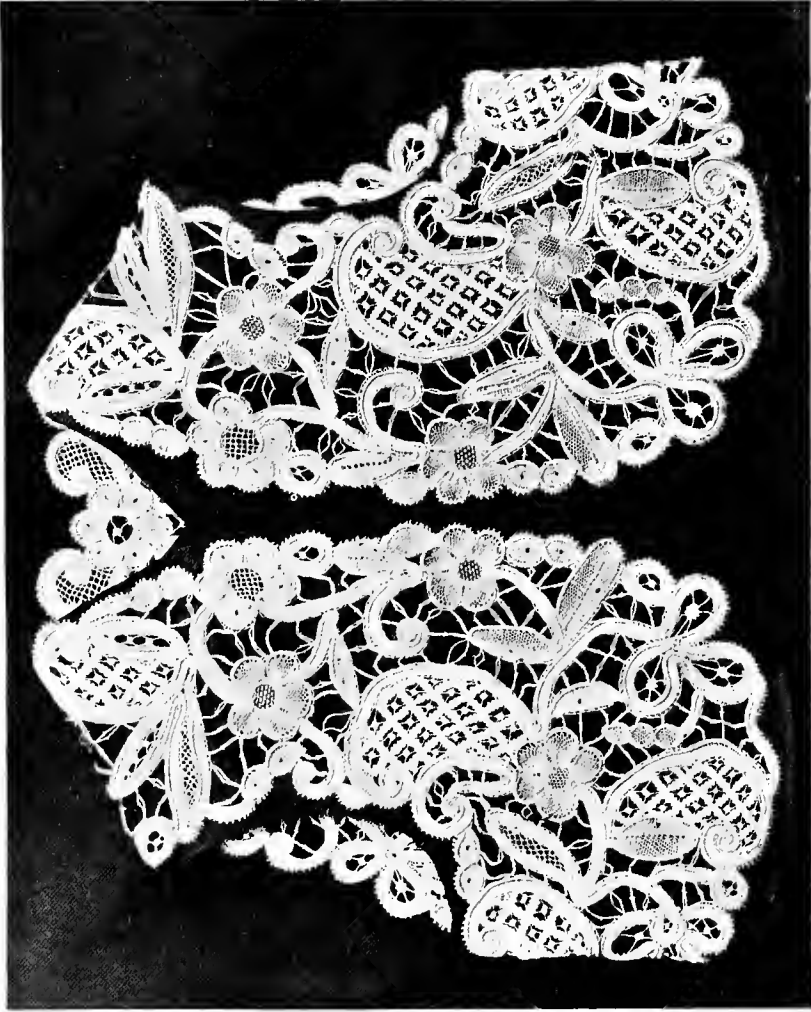
Yoke in Guipure de Flandre.

connecting each row to this worked "braid" as previously described. The little circles round the neck of the Yoke are worked in "Cloth" stitch with two cords (one each side) crossing these cords as described on page 25 at the division of each circle, the ornamental line underneath the circles is worked in "Stem" stitch with five pairs of bobbins and one cord bobbin as follows:—Work the cord on the *outer edge* of the stem, where also place the pins, making the usual "open edge" on this side by twice twisting the two outer pairs of bobbins before and after your last stitch, but on the inner side of the stem *no pins are used, and the twists must be omitted.*

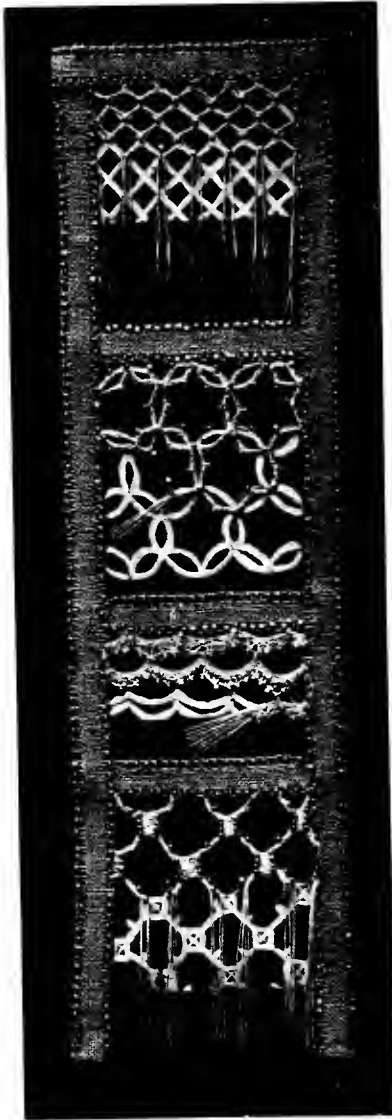
BOLERO IN GUIPURE DE FLANDRE

This handsome Bolero, which by the way is worked in No. 2 thread and a heavy Guipure cord, needs (after the Vest and Yoke) very little explanation. The very effective "Diamond" filling described on page 59 shows here to great advantage, and the "Reseau" filling, page 53, is worked in the middle of the flowers. The round little open holes in the petals of some of the flowers, &c., are worked as described in the Flemish Vandyke Collar, page 134.

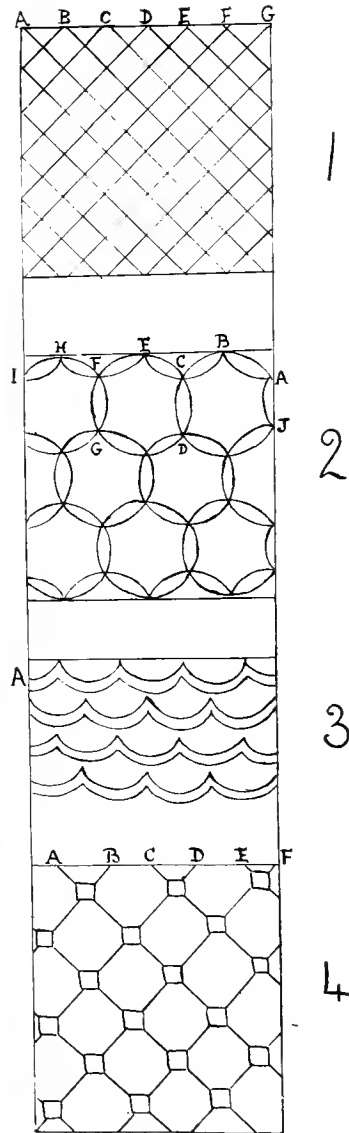
This bolero is a remarkably pretty shape, forming a pointed collar at the back, and is very quickly worked.



Bolero in Guipure de Flandre.



Ornamental Lace Stitches.
 "Reseau," "Honeycomb," "Festoon,"
 and "Spider Web."



Working diagram of the
 "Stitches."

ORNAMENTAL LACE STITCHES

No. 1. RESEAU

This "Reseau" stitch forms a handsome background to a great many different kinds of Lace, and is worked as follows :—Connect one pair of bobbins at A (No. 1 diagram) and two pairs at B, C, D, E and F, also one pair at G—twist the A pair twice to the left, also the nearest B pair, make a "Cloth" stitch with these two pairs, stick a pin on the cross between these bobbins and make another "Cloth" stitch round this pin, twisting each pair once to the left before making the stitch—drop these two pairs, and repeat with the next two, viz. the unworked B pair and the nearest C pair. Continue until all the bobbins are worked, connect at the end of the row and return in the same manner—noting that *if the space you are filling increases in width, an extra pair of bobbins must be added at the end of each row : whilst if it decreases, a pair must be cut off each time*—this of course refers to all "Fillings."

No. 2. HONEYCOMB

This very pretty "filling" is worked in "Plait" stitch (described on page 17). Connect two pairs of bobbins at A

(No. 2 diagram). "Plait" to B on the *top* line, making a "Picot" in the middle, place a pin at B and work a "Cloth" stitch round it. Plait to C on the lower line and repeat, plait to point D and back again to C, work a second "Cloth" stitch round the pin at C, plait from C to E on the top line, then from E to F on the lower line. Now "Plait" from F to G and back again to F, working a second "Cloth" stitch round the pin at F, "Plait" to H on the top line, and H to I on the lower line, connect at point I to the lace and return on the remaining lines back to A, drawing the pins out at all the *lettered points* on this return row as you arrive at them, viz. H, F, E, C, and B, and connecting through the "Plait" here with the working bobbins. Continue the "Plait" to J, connect again here and work this row exactly the same as the last.

No. 3. "FESTOON"

This stitch, though remarkably easy, is most graceful and effective and is worked as follows:—Connect five pairs of bobbins at A and work "Cloth" stitch across to the lower line of the scallop, twisting the two last pairs twice before making the last stitch, add a Picot by twisting the outer pair three times, pin down, make another "Cloth" stitch, twist each pair twice again, and return with plain

"Cloth" stitch to the top of the row, omitting the twists and not placing any pins here, work back again to the outer edge of the scallop, where repeat the open edge and Picot.

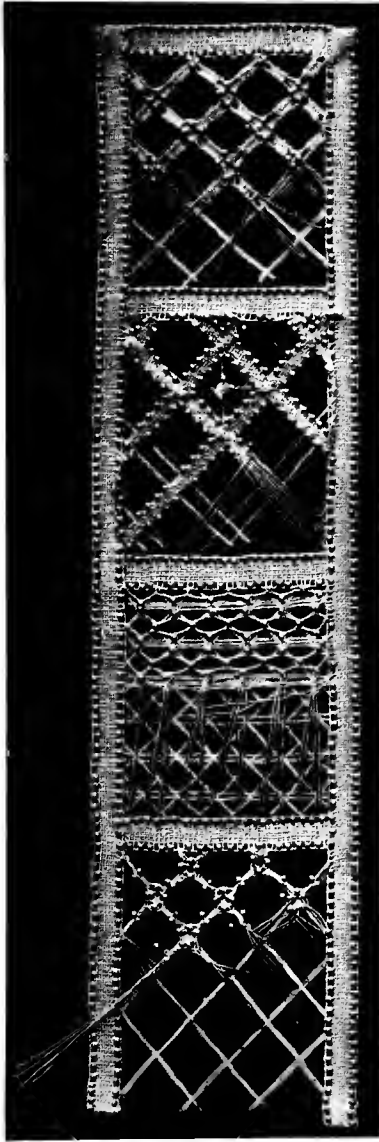
No. 4. "SPIDER" WEB STITCH

One of the most popular "fillings" is the "Spider" web, partly from its adaptability to all sized spaces and partly from its bold distinctive appearance, which seems to supply a character and effect to all these laces. Connect two pairs of bobbins at A, same at B, C, D, E and F. "Plait" A bobbins across to the corner of the nearest little square and leave them (making a picot in the middle of the "strand" as you plait), do the same with B and leave them at the opposite corner of the same little square (to avoid the bobbins becoming entangled here, simply hang them over a pin at each corner). Repeat the directions just given with C and D bobbins for the next "Web" and E and F for the last "Web" on this row. Now return to A and B bobbins, remove the pins over which the bobbins are hanging and work "Cloth" stitch with all four pairs of bobbins from left to right, stick the pin back again in the right-hand corner, work a "Cloth" stitch round the pin and right across to the left-hand corner, place another pin here and

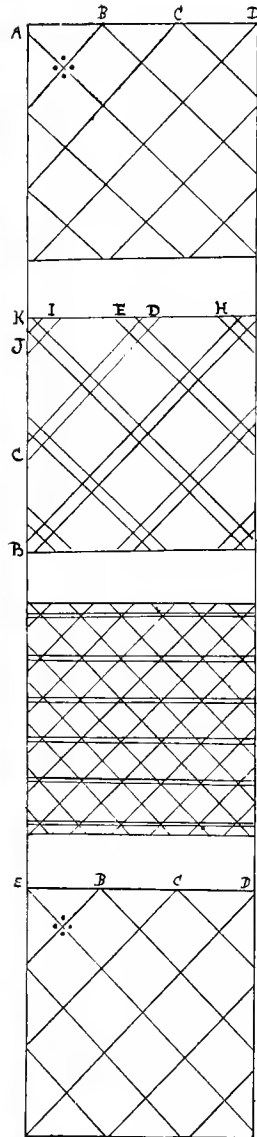
repeat, continue to work "Cloth" stitch, placing pins at the end of each row as closely together as possible until the whole square is worked. "Plait" the strands across to the lower row, and leave them hanging whilst you work C and D, also E and F. On the next row you will require two more pairs of bobbins connecting on at the first "Web" to work with A bobbins, B and C will work together in this row as D and E, whilst F will be connected to the lace and brought down at the back of the lace for the third row.

No. 5. "LEAD" FILLING

The next is the famous Honiton "lead" filling, one of the most difficult but at the same time one of the richest stitches in Lace-making, and the result is certainly well worth the time spent in acquiring the necessary knack and skill to accomplish this stitch successfully. Commence at the top of the space with two pairs of bobbins at A, twist each pair twice to the left, and weave with the outer right-hand bobbin over and under the other three bobbins until you nearly reach the cross, now drop these bobbins. Hang two pairs on at B and weave as with A bobbins until you arrive at the same cross. Now take the nearest pairs of A and B bobbins, twist each pair



Ornamental Lace Stitches.
 "Lead," "Diamond," "Double Reseau,"
 and "Rose."



Working diagram of the
 "Stitches."

of bobbins twice to the left, work a "Cloth" stitch, place a pin in the upper dot and work another "Cloth" stitch round the pin, twist both pairs of bobbins twice, work a "Cloth" stitch, place a pin in the right-hand dot and work another "Cloth" stitch round this pin; now do the same with A bobbins, placing the pin in the left-hand dot, and lastly twist the two nearest pairs of A and B, and work a "Cloth" stitch round a pin in the lower dot. Hang two more pairs of bobbins at B and two at C and repeat.

NO. 6. "DIAMOND" STITCH

This is a bold, handsome "filling" for large spaces. Connect five pairs of bobbins at A, work "Cloth" stitch across from left to right, stick a pin on the right-hand line. work a "Cloth" stitch round the pin. "Cloth" stitch across, placing a pin on the left-hand line, where also work a stitch round this pin, repeat until you reach B, where connect, wrap, and tie your bobbins together and continue them at the back of the lace which is the side you are working on (see illustration) until you reach C, connect here and work across to D, repeat the connection here, also at E, and work across to F, then from G to H; here the bobbins must be fastened off, cut close, and five fresh

pairs connected at I, worked to J, connect again ; and again at K, working across to L, and so on until all the lines are worked. Next fill in all the diamond spaces with the *woven* Spiders described on page 17.

No. 7. "DOUBLE RESEAU"

This extremely elaborate stitch is really not so complicated to work as it appears, and is very uncommon. Commence as for ordinary "reseau" and follow the directions given for this stitch until you arrive at the first of the double parallel lines, connect an extra pair of bobbins here and work "Cloth" stitch right across with these, taking in each of the hanging bobbins in turn and twisting the *working pair* twice each time in between. Connect at the end of the row and return in exactly the same manner, bringing this extra pair of bobbins down at the end of the row to the next double line and leave them ready until you have worked the "reseau" in between.

No. 8. "ROSE" FILLING

This very lacy stitch is worked in a similar manner to the "lead" filling, except that the bars are plaited instead of woven, and consequently it is very much easier of execution.

Connect two pairs of bobbins at E and work "Plait" stitch to the middle of the strand, twist each of the outside threads round a separate pin and pin down to form a small picot each side, continue the plait until the cross is almost reached ; now hang two pairs of bobbins at B and do the same, working the cross with all four pairs, placing a pin in each dot as in the "lead" filling.

HONITON

Amongst rare and valuable laces Honiton ranks very high, the finer specimens, particularly of "raised" Honiton (which in character bears a very close resemblance to Brussels) being equal to any Bobbin Lace in existence. Honiton Bobbin Lace may be divided into three branches, Honiton, Honiton *appliqué*, and "raised" Honiton. The little "Rose" Collar is a specimen of the first named, the "Foxglove" Border of the second, whilst the antique Scarf and *Flounce* combine the "raised" work and the *appliqué*.

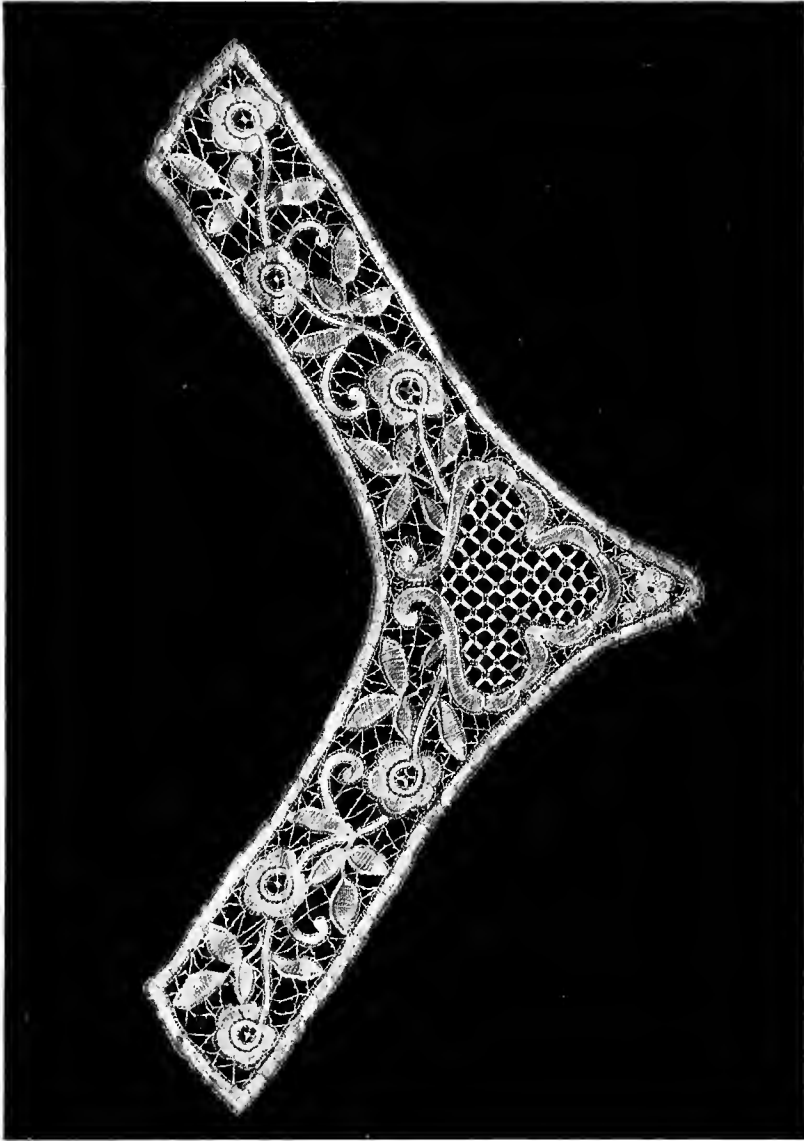
These two valuable specimens, kindly lent me time and again by the owner for reproduction by my pupils, will I feel sure serve as an encouragement and incentive to my readers to strive to achieve what our ancestors accomplished so successfully in years gone by, and, with such beautiful models before them, aim at producing lace worthy of being likewise handed down to posterity. Such examples as these form striking proof that at one time (if not at present) English-made lace could rival that of any other country in the world.

Now as the "raised" work requires greater skill and care than any other branch of Bobbin Lace it is necessary that the lace-maker has obtained a certain amount of proficiency before attempting this work, which, by the way, amongst professional lace-makers, is considered the highest and is consequently the best paid branch in Lace-making—for, as is the case in all branches of a craft requiring exceptional skill, experts are rare.

It may, perhaps, be as well at this point to give a general explanation of the term "raised" Honiton, which no doubt to several of my readers is very confusing. The lace really obtains its name from the raised cord bordering parts of the design, this cord being unlike any other, as it is made on the *pillow* by the worker as she proceeds, and thereby serves a double purpose; for, apart from enriching the lace, the worker can by means of this cord proceed from one part of the design to another where she would otherwise be obliged to cut off the bobbins and re-start, and so is able to avoid more fastening off than would be possible otherwise; a very desirable object in the making of fine lace.

“ROSE ” COLLAR IN HONITON

For working the little collar, commence with the large ornamental medallion. Stick three pins in the top of the scroll where it curves round, and hang on nine pairs of bobbins filled with No. 3 lace thread and one pair filled with Honiton Gimp (which differs from the Bruges cord in that it is flat rather than round), the gimps must be placed in exactly the same position as the cord in the Bruges lace (i.e. in between the two outer pairs of bobbins at each side). Do not pass this cord as before, however, but simply *work it as an ordinary bobbin in “Cloth” stitch* with the others, taking care that it always remains in the two exact positions assigned to it, viz. on working across from right to left after working the left-hand gimp (previous to making your twisted outer edge and putting in the pin on this side) the gimp will be between the second and third pairs of bobbins; as soon, however, as you work it again on the return row it will be between the first and second pairs of bobbins—the same also with the right-hand gimp.



"Rose" Collar in Honiton.

Work round the scroll in the same way as described in Guipure de Flandre, page 43, but taking in *both gimps*, though neither twisting the bobbins nor placing any pins on the inner side, until you are quite round the curve, remembering also to connect the lace in the middle of the curve as many times as necessary.

However, as soon as you are round the scroll, work the ordinary "open edge" each side of the braid, and continue as usual until you reach the first scollop where the outer edge of the medallion curves inwards; at this point (*on the return row from left to right*) twist each of your outer two pairs of bobbins twice as usual, take the left hand gimp *under* all the other fourteen bobbins *over* the right-hand gimp, and back again, then work this gimp as usual. Repeat this at every scollop or wherever the curve inclines inwards. The stem of one of the flowers on either side of this medallion should be worked next; for this connect five pairs of bobbins and one pair of gimp into the lace already worked.

Make ordinary braid for the stem and ring of the flower, connect the ring together and continue the petals in cloth stitch, making the same open edge round the outside of the petals and working "Cloth" stitch only without any twists on the inside (using the inner gimp as before in the

scroll) and connecting every row to the ring—before commencing these petals it will be necessary to connect two extra pairs of bobbins to the ring.

To commence the leaf at the top of the group on the upper side of the stem stick two pins quite close together at the tip of the leaf and work “Cloth” stitch across with six pairs of bobbins, thread the gimp (one pair) over and under these bobbins until in the right position (one each side), stick a pin at either side of the leaf close to the top in *front* of the two last pairs, twist each pair twice, drop the outer pair, work “Cloth” stitch with the inner pair, taking up a gimp and a thread bobbin for the first stitch, and work across in plain “Cloth” stitch, these leaves having no vein in the middle.

Make the ordinary “open edge” as usual each side and add an extra pair of bobbins as required. When you reach the stem cut off the gimps and any extra bobbins you may have added (tying these latter securely together in pairs, before cutting off) and work the little stem with five pairs of bobbins, making the “open edge” and placing the pins on the *outer edge of the stem only* whilst the inner side is worked in plain “Cloth” stitch without any pins. This “Stem” stitch, which is used for all fine stems, is invariably worked in this manner and always with five (or six) pairs of

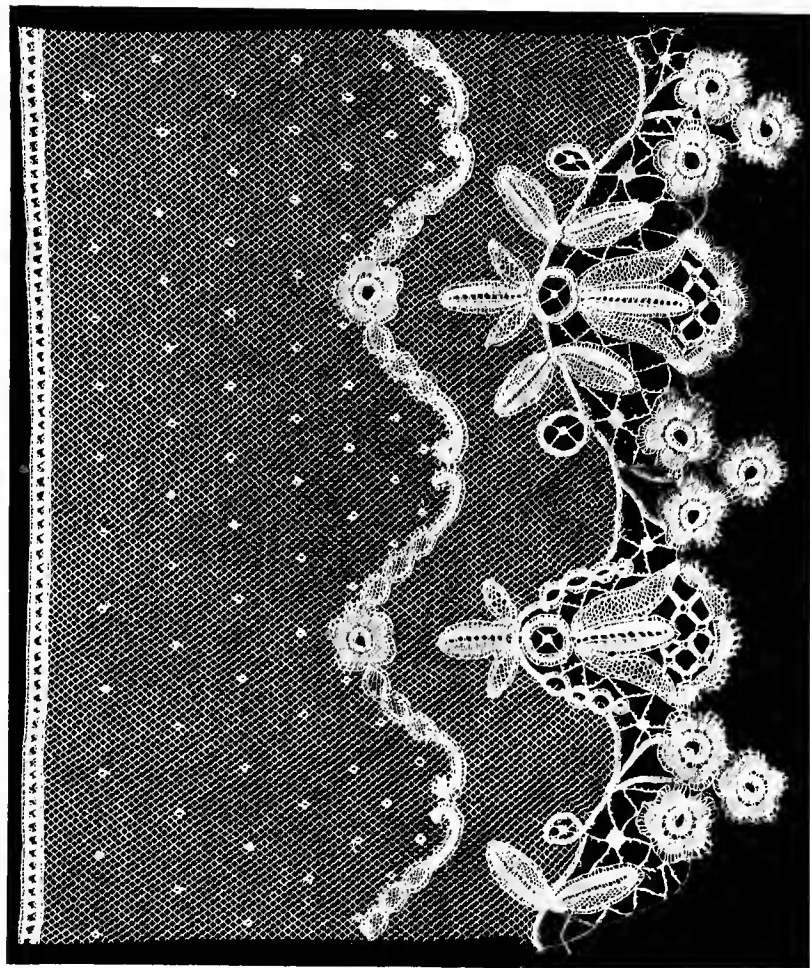
bobbins. Connect at the finish to the stem of the flower, taking the bobbins across to the other side of this stem, connect again there and continue to work the leaf, adding on an extra pair of bobbins where required, as before ; the two leaves belonging to the upper groups are worked in the same manner, commencing at the tip of one and finishing at the tip of the other.

The braid round the edge of the collar is worked with nine pairs of bobbins and one pair of gimps. Work as for ordinary braid, but at every fifth pin cross the right-hand gimp into the place of the left-hand gimp and this latter into the place of the right-hand gimp and proceed as before. The "Plaited" Strands are the same as in the *Dentelle de Bruges* except that the Honiton workers are rather more lavish with the "Picots." For the beautiful Honiton stitch in the centre medallion—appropriately named by the workers "Lead" filling on account of its resemblance to the lead work in stained and ornamental window panes—you will require a great many bobbins, which should be wound and tied up ready in pairs.

Full directions for working this stitch, with illustrated diagram showing all details, are given on page 56.

“FOXGLOVE” BORDER IN HONITON
APPLIQUÉ

The lower part of this very handsome design is worked first on the cushion, next the narrow little upper ornament, and, lastly, the braid. When all the lace is completely finished, ready to be appliquéd on the net (which, by the way, should be real Brussels), cut a strip of net the length required, eight inches in width. Have ready the complete working design (pinned down on the cushion as usual), lay one end of the net over this, now take your finished lace and pin it carefully down on top on the net (over the pattern) using the fine lace pins ; when ready fixed in position, thread a fine needle with No. 4 lace thread, and neatly attach the extreme edge of the lace to the net—the net is afterwards cut away from behind the open parts with special ball-pointed scissors—before doing this, however, it is advisable to work in the little dots powdered over the upper portion of the net, these are put in with the needle and No. 2 thread *after the lace is removed from the cushion*, and are made with four chain stitches, one on each strand of the mesh



"Foxglove" Flounce or Scarf Ends (8½ inches deep) in Honiton *Appliqué*.

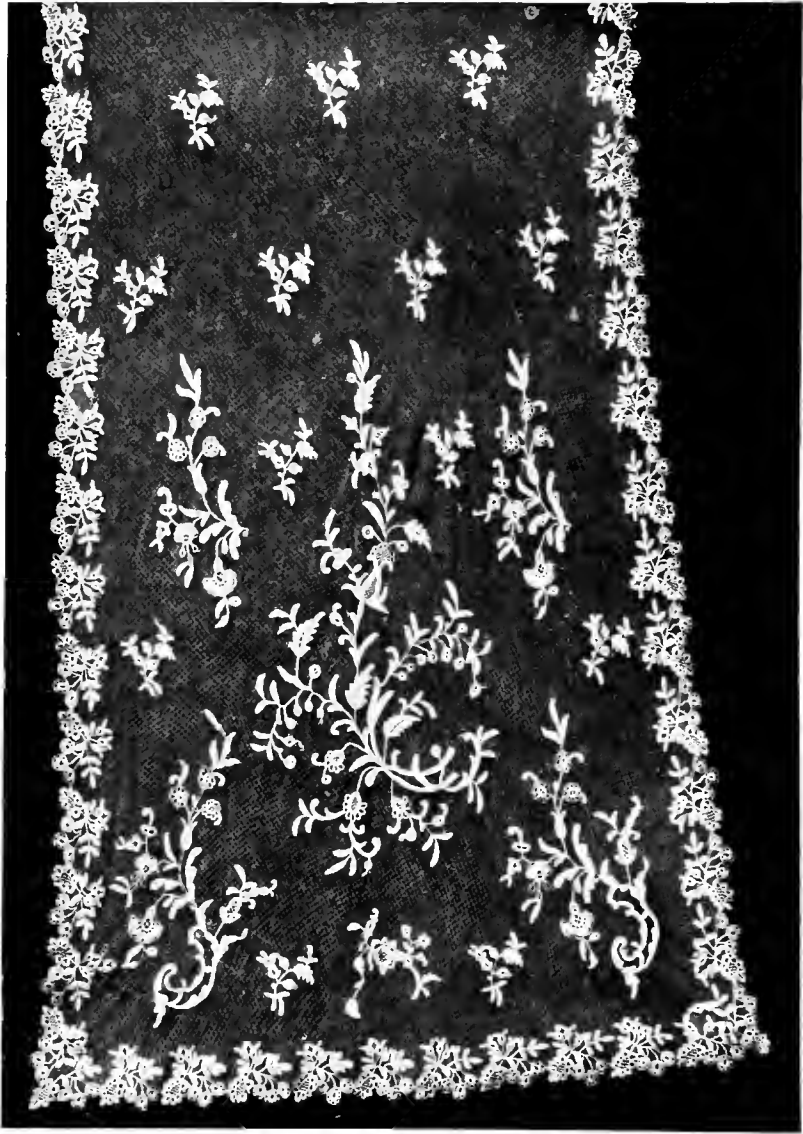
of the net, leaving an open diamond in the middle. Commence on the right side of the net with a long end of thread, which afterwards cut close and finish by running through the last stitch at the back. These little circles are very quickly worked and greatly enrich the net.

The working of the lace itself will be quite clear from the illustration, two gimps being used in every part of the design except the stems, and for these five pairs of bobbins only are used without gimps.

For the braid at the top of the lace hang on eight pairs of bobbins only (no gimps), work "Cloth" stitch across with the four right-hand pairs, twisting the two outer pairs twice before sticking in the pin and making the stitch at the back of the pin as usual, work back again with the same four pairs and stick a pin on the inner right-hand line in between the two last pairs of bobbins and work a "Cloth" stitch round the pin without twists. Now work back again with the same bobbins to the outer edge and return once more to the inner edge, stick a pin in between the last two pairs on this side; do not work a "Cloth" stitch round this pin, however, but simply leave the bobbins hanging. Work exactly the same with the four left-hand pairs of bobbins, sticking the pins on the left-hand lines of the braid, and when you arrive at exactly opposite the same point where you left off on the

other side, proceed to make the first woven bars in the middle of the braid, which is done as follows :—

Twist your inner pair of bobbins on the left-hand side once, take the outer bobbin of this pair across and *over* the inner pair on the right-hand side, bring it back *under* the same pair, also *over* and *under* the odd bobbin on the left-hand side—repeat this six times, finishing on the left-hand side ; tie this pair together, work a “ Cloth ” stitch with the next pair round the pin already in, and proceed as at the beginning.



Copy of Old Honiton Scarf in "raised" work and *Applique*.

“RAISED” HONITON

The next attempt is to be a copy of the antique Lace Scarf, which, by the way, makes an exquisite Veil for a bride as well as a priceless dress ornamentation. The detail of the scarf (the work of one of my pupils) is shown on page 79, ready to be appliquéd on the net. This scarf is worked in No. 4 thread, a gimp being used on each side of the stems and the flowers; the leaves being all edged with the “raised” cord, no gimp is necessary for these.

The lace-maker will by this time have learnt to gauge the number of bobbins required for different portions of the designs in the various sized threads for herself.

It will be best to begin on one of the little “Border” designs of the scarf. Commence to make the “raised” cord on the edge of the leaves, which is made with five pairs of bobbins, choose the branch with the five little leaves and commence at the foot of the top leaf on two pins set very close together; work as for the narrow stems having the

open edge pinned down, each row on the outer side of the leaf, and work the inner in the following manner :—"Cloth" stitch with all except the last inner pair, now cross the *working* pair once to the left, throw it out and work back with the *next* pair, taking care that it is also *crossed once to the left, for the first "Cloth" stitch*; repeat this every row. When you arrive at the extreme tip of the leaf (note the cord is made on *one* side of the leaves only) proceed to work the leaf itself by "Cloth" stitching across to the opposite side of the leaf, making the ordinary open edge here and placing the pins as usual. "Cloth" stitch back again to the cord just made, draw out the top pin of this and connect the leaf you are working to this cord by simply inserting a crochet hook in the place where the pin has been, and drawing the nearest bobbin through as previously described; work "Cloth" stitch across to the other side—open edge—pin, and return with "Cloth" stitch right up to the cord, *as no open edge is made now on the cord side of the leaf*, take out the next pin in the cord and attach a new pair of bobbins in the place where this pin has been; work "Cloth" stitch across with this new pair, repeat this for the next two rows or until you have added three extra pairs of bobbins; at the finish of the leaf these extra bobbins must be tied together in pairs (making three tight knots



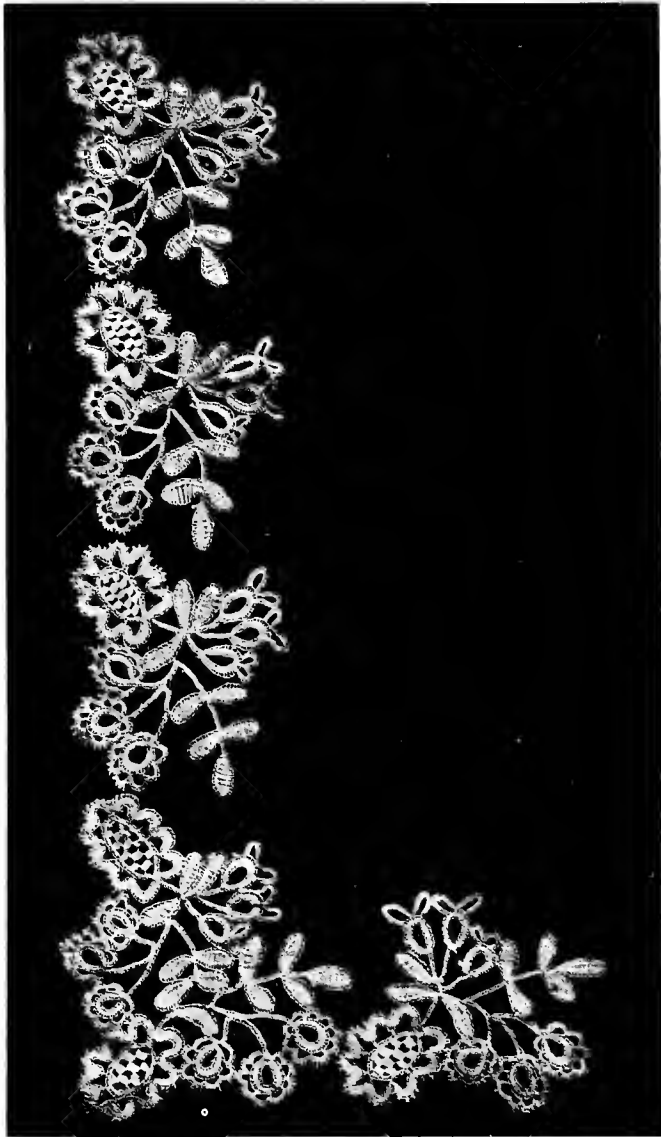
Showing the large ornamental spray on the Scarf worked ready for appliquéing on to the net.

reversing the tie each time) and cut off close. Continue to work the "raised" cord down the stem with the remaining five pairs of bobbins until you arrive at the next leaf on the stem, continue the cord then up the lower edge of this leaf to the extreme tip and work the leaf as before. When this is completed, work the opposite leaf in the same manner, then work the little portion of stem in between this and the next leaf and so on to the end, connecting the stem each time you cross over it—the few remaining leaves are worked in the same manner, whilst for the flower and buds two gimps are used and no "raised" cord. The "Brick" filling in the middle of the large flower is worked exactly the same as the "Lead" filling, with the exception that *no "Cloth" stitches are made in between the woven bars.* After the first row of woven bars are made, take two bobbins from one bar, and the two nearest bobbins from the next bar, twist each pair twice, weave another bar, and repeat to the end of the row.

After you have finished the Border of the Scarf, proceed to work the large ornamental Spray in the same manner, using two gimps for all the flowers, buds and stems, and making the "raised" cord in the leaves. The leaves with the slits or openings in the middle—a style much favoured in antique lace—are made by working half way across the leaf

only (until you come to the mark indicated on your pattern), then work a "Cloth" stitch round a pin, return to the outer edge of the leaf and back again six times, or until you have worked three pins in the middle—now drop these bobbins and work the other side of the leaf with the other half of the bobbins (remembering to work these leaves with an even number of bobbins); for the seventh row work across as usual and continue until you come to the next opening.

Perhaps one of the most ornamental variety of leaves is that with the open vein of "Woven" Bars up the middle, and though these leaves are rather more complicated to work, they well repay the lace-maker for the extra trouble by the richness and beauty of the effect. Commence with the stem of the leaf, working this in the ordinary way, i.e. plain "Cloth" stitch on the inner side and pinning down the outer side with its open edge. Continue this right up to the top of the inside of the leaf (as indicated by the traced pattern), work round and down the other side until you come to the line indicating the first bar; now take the nearest pair of bobbins across this line and connect through the inner "Cloth" stitch on the other side of the leaf, bring the same pair of bobbins back again, threading them over and under the next pair of bobbins, now take them across again, and again connect in the same place, repeat this once more,



Showing part of the Border of the Scarf worked ready for appliquéing
on to the net.



and on bringing them back to their right place work an extra "Cloth" stitch round the pin to prevent the bar slipping.

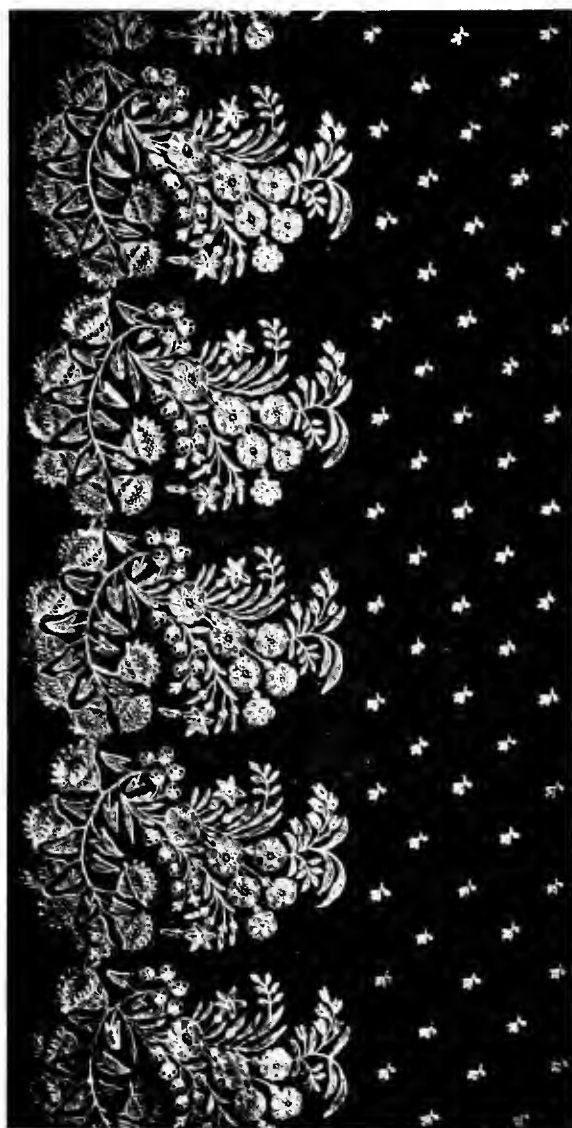
When you have finished this portion of the leaf, commence to work the "raised" cord (with the same five pairs of bobbins) up the lower edge of the first division of the leaf, remembering to twist your inner bobbins for this cord as explained previously, each of these little divisions of the leaf are edged with the "raised" cord and worked exactly like the little separate leaves—connecting them to the middle portion of the leaf and also to each other where necessary.

After working one half of the leaf, *including the topmost part*, the bobbins should be tied up and cut off, commencing again at the lowest division to work the other half.

ANTIQUE HONITON FLOUNCE

(LILIES OF THE VALLEY, FORGET-ME-NOTS, JESSAMINE,
WILD ROSE AND CONVULVULUS DESIGN.)

This exquisite Flounce with its wealth of beautiful Wild Flowers is executed almost entirely in "Cloth" stitch with the Cord edge, the filling in the Convolvulus being done in "Brick" stitch, whilst the lower part of this flower has a trellis of woven bars. The Forget-me-nots have two petals of each flower worked in "Cloth" stitch, the three remaining petals being worked in the "Stem" stitch, which (as previously described) is worked with five pairs of bobbins having the "Open edge" and pins on the outer side only.



Copy of very valuable Old Honiton Flounce.

("Lilies of the Valley," "Forget-me-nots," "Jessamine," "Wild Rose," and "Convolvulus.")

DUCHESS

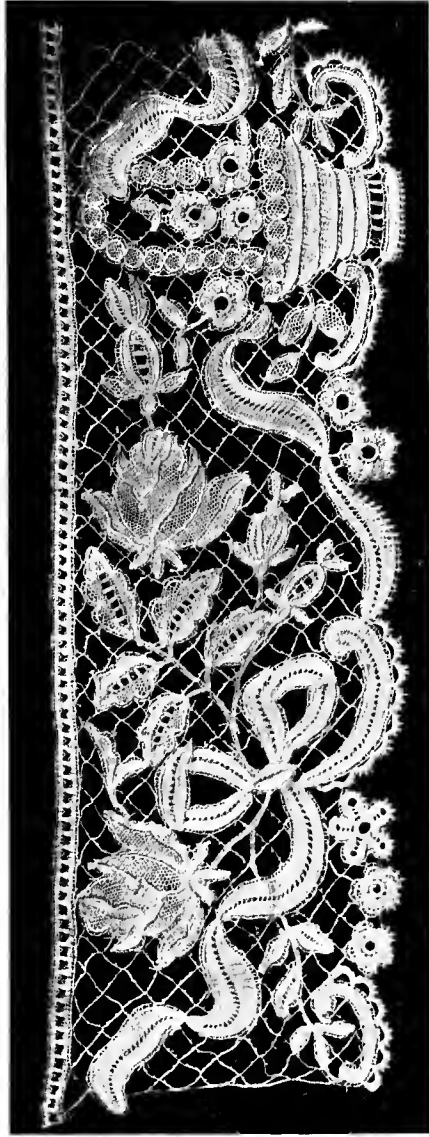
Another exquisite lace is "Duchesse," which though somewhat resembling the Dentelle de Bruges is a type of Lace that calls for an altogether finer and more elaborate treatment, and consequently admits of a greater beauty of design than the latter. The Lace Edge (that we are about to work) illustrates this, and one can understand that to connoisseurs and lovers of valuable lace, Duchesse is very dearly prized.

It must be understood that in working this Lace the Cord has the same movement as in the Dentelle de Bruges, and must not be confused with the Honiton.

The illustrated specimen was worked in No. 4 lace thread with cord to match, and the "fine" pins. To commence the pattern, place three pins at the top of the basket (for the row of ornamental circles in "Half" stitch), work seven pairs of bobbins across in "Cloth" stitch, thread a pair of cord bobbins through into position, and work these circles exactly the same as described on page 25 in the Doyley, following the directions given there. When you arrive at the end of

this row of circles, cut off one cord, wrap and tie the remaining cord and the thread bobbin as described on page 38, until they reach the next line of the basket (indicated on the working pattern) and work this row in "Cloth" stitch, connecting each row to the circles and working plain "Cloth" stitch right up to the connections, whilst the cord is worked on the opposite side (where the pins are placed) working the ordinary twisted "open edge" here.

All the bobbins and cord are again tied together at the end of the row (connecting to the lace if necessary) until they reach the next line, and so on until the entire basket is worked, throwing out the "Woven bars" in the very last row, which are done in exactly the same manner as those in the large leaves on the Honiton scarf, the working details being given on page 82. The handle of the basket is worked the same as the first row, whilst the little flowers are worked in "Cloth" stitch, using five pairs of bobbins and a single cord for the centre ring, pinning down the outer edge of the ring only, with a twisted "open edge" on this side only. The roses are worked in sections of "Cloth" stitch and "Half" stitch — the buds and the leaves having the "Woven bars" up the middle, the latter are worked *up* one side first in "Half" stitch, and *down* the other side in "Cloth" stitch, throwing out the "Bars" as indicated on the pattern.



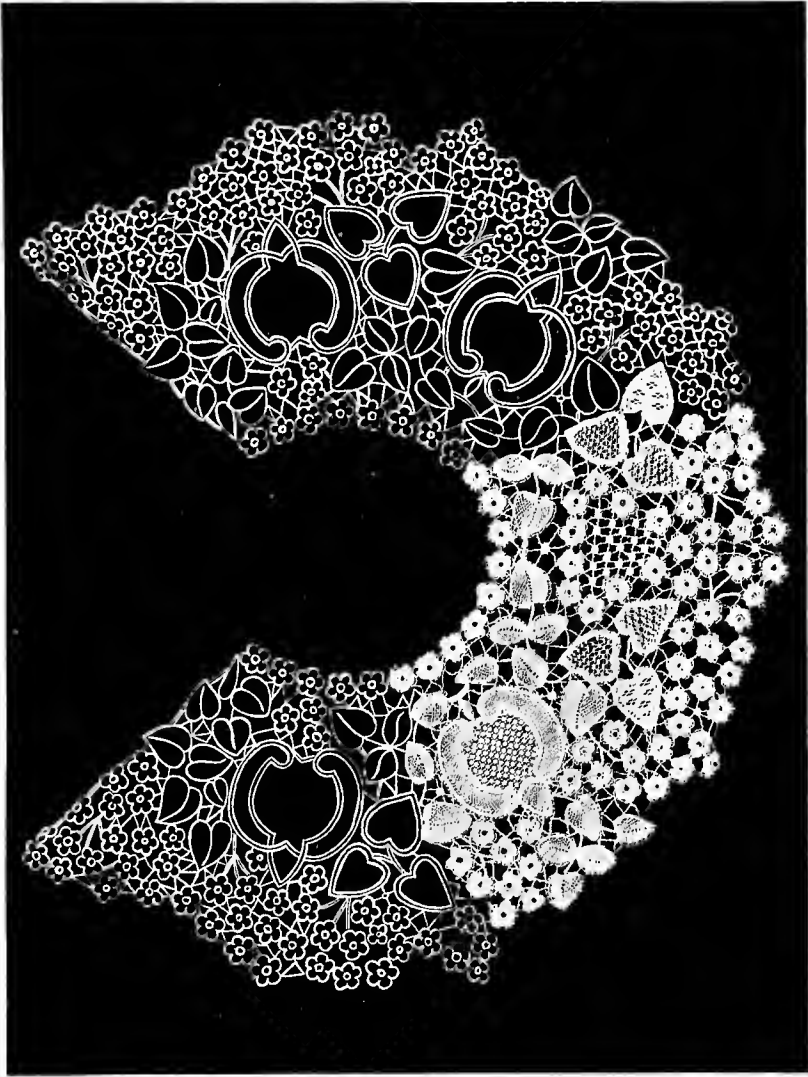
Lace Border in "Duchesse." (4 inches deep.)
 "Baskets of Flowers" and "Ribbon" design.

You will require nine pairs of bobbins and one cord for the "ribbon" which is connected down the middle to form an open vein. To do this, work plain "Cloth" stitch up to the line indicated on the pattern, place a pin on this line, each time, and work a "Cloth" stitch round the pin, *first twisting your outer pair of bobbins twice to the left*. When the whole length of the "ribbon" is worked, connect at each of these pins as you arrive at them by twisting the nearest pair of bobbins once to the left *before* you draw the thread through, and also twisting once again *after* the thread is drawn through. The braid at the top of the Lace is described on page 73, whilst the "Strands" are "Plaited" across with two pairs of bobbins making two "Picots" in each division (where indicated on the pattern) connecting the return row of "strands" right through the "Plait" as they cross.

BRUSSELS

The last species in the book and at the same time perhaps the most renowned of all Bobbin Lace is Brussels ; this consists of two varieties, the first being simply known as "Brussels," and the second as "Brussels *appliqué*" (by the way, the latter must not be confounded with Brussels Point de Gaze, a lace also of exceptional beauty, but entirely made with the needle and consequently far more tedious and trying to manufacture than the Bobbin variety).

In *all* Brussels lace, however, a little inlet of Needle-made stitches occurs in special portions of the design, which not only distinguishes it from any other species of Bobbin Lace, but also adds an especial beauty and character peculiar to Brussels Lace. This is particularly noticeable in the examples given. Take for instance the "Lilac" collar with its large medallions enriched with handsome "Needle" lace stitches as also a few of the leaves—the mass of the work being Bobbin-made. Then again the "Peacock feather" handkerchief with its little inlet of Needle lace in the corner and sides only ; and lastly the Berthè in Brussels



Collar in Brussels Lace. "Lilac."

appliqué where the *Needle* and Bobbin-made stitches are intermingled in the Buttercups and Daisies with such a beautiful result.

All the illustrated specimens are worked in No. 4 thread, whilst for the *Needle* stitches No. 3 is used. In working the Collar, commence with the flowers, using five pairs of bobbins for the little ring ; placing the pins and working the "open edge" on the outside only ; after completing the ring, attach one cord and one extra pair of bobbins for the petals which are worked entirely in "Cloth" stitch in the usual way, remembering to add "Picots" on those flowers bordering the design ; at the finish of each flower cut off the cord, also tie and cut off the extra pair of bobbins. Now buttonhole the other five pairs (with one of the number) closely together six times, reach the threads across to the ring of the next nearest blossom, buttonhole them again six times, pin down through this to the ring you are about to work, and when finished cut away the threads (reaching from one blossom to another) close to the buttonholed portions, and pin these back behind the flower on the wrong side of lace.

From seven to ten pairs of bobbins and one cord are required for working the leaves according to their size ; these are done in "Cloth" stitch on the one side, throwing out

the "vein" on a pin each time as described on page 24 and the other side in "Half" stitch, remembering also for these to add "Picots" where indicated. For the "braid" edge round the "Needle-filled" leaves, five pairs of bobbins and one pair of cords are used, whilst for the stems five pairs are used *without* the cords. The same "braid" edge is also worked round the large medallion with five pairs of bobbins and one pair of cords, the space between this braid being afterwards filled in with "Half" stitch (for which four extra pairs of bobbins are required). Commence the braid near the top of the medallion, and on completing this, and joining neatly together, cut off the two cords; wrapping up and tying the other bobbins together, connecting each tie to the braid, until they reach the extreme top of the medallion, work the little piece of braid going across to the other side, and then connect these five pairs to the edge of the braid inside the top of the medallion, add also two extra pairs of bobbins and work across in "Half" stitch, connect, work back to the other side, connect here by drawing a *new pair of bobbins* through the braid, and work across to the other side, where repeat. You will now have nine pairs of bobbins; continue working with these until the whole space between the "braids" is filled in with "Half" stitch,

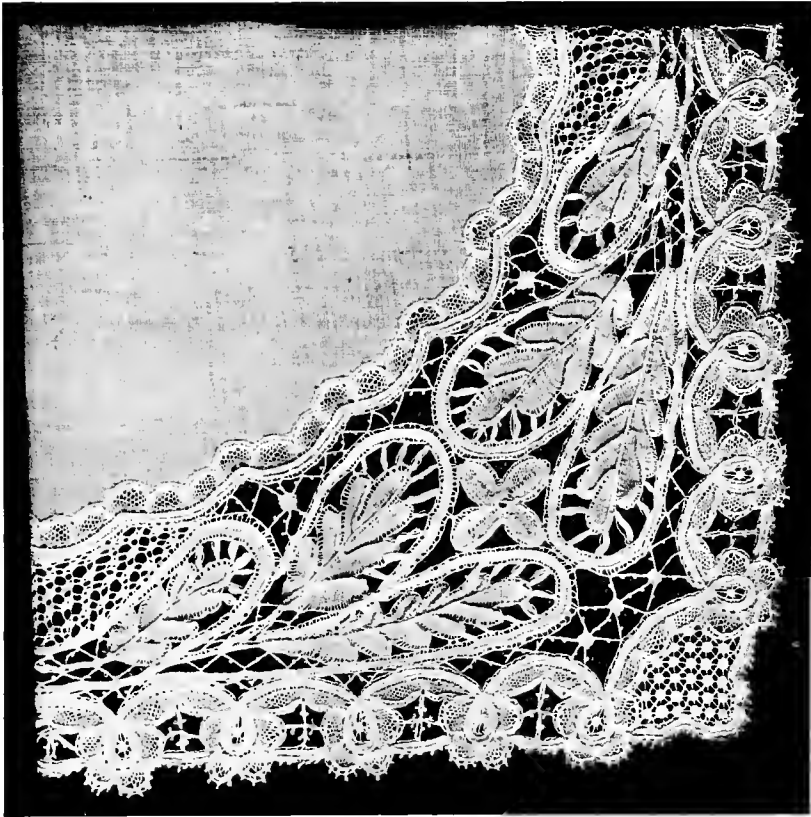
remembering to connect every row at each end to the braid. The large centres of the medallions are filled in with Needle Lace Stitches.

All the "Strands" are bobbin-made, as also the "Spider Web" "filling" in the middle of the back of the Collar ; directions for working this being given on page 55. To put in the *Needle* stitches (after the rest of the collar has been worked and taken off the cushion), baste the edge of the parts that require the "fillings" to a small piece of coloured glazed linen or American leather and proceed to work in any suitable lace stitches. The special stitches used on these specimens were taken from our book, "The New Punto Tagliato Embroidery," which abounds in beautiful original stitches, for although this *new Punto Tagliato embroidery* is done in coarse silks, all the stitches are suitable for reproducing in fine threads.

You can, however, substitute any Needle Lace stitches you know, and the greater variety (provided they are suitable) the better the effect.

HANDKERCHIEF IN BRUSSELS LACE

A great deal of the "*raised*" cord enters into the Brussels "Peacock feather" handkerchief, which, however, is made differently to the "*raised*" cord on the Honiton scarf, being for the greater part "tied" instead of "worked." Commence on the line indicated on your working pattern up the middle of one of the "feathers" with six pairs of bobbins, and work the cord exactly in the same way as described on page 77 for the Honiton scarf. Continue this quite round the tip and then work the first little division (indicated in the design) exactly the same as a leaf, adding two extra pairs of bobbins; when this is completed, proceed to make the "*raised*" cord up the next little division with the whole eight pairs of bobbins as follows—Lay the middle fourteen bobbins together on the cushion, with the outer bobbin (of each side) apart; now take the right-hand bobbin, pass it carefully *under* these fourteen bobbins and *over the left-hand bobbin*, bringing this latter back in the same way, now cross the right-hand bobbin over the top of all the other and repeat with the left-hand bobbin—pull both outer bobbins tight so that the others are twisted into a thick cord; continue this until you almost reach the top of the leaf, when leave out one pair of bobbins (do not cut these off, however). When



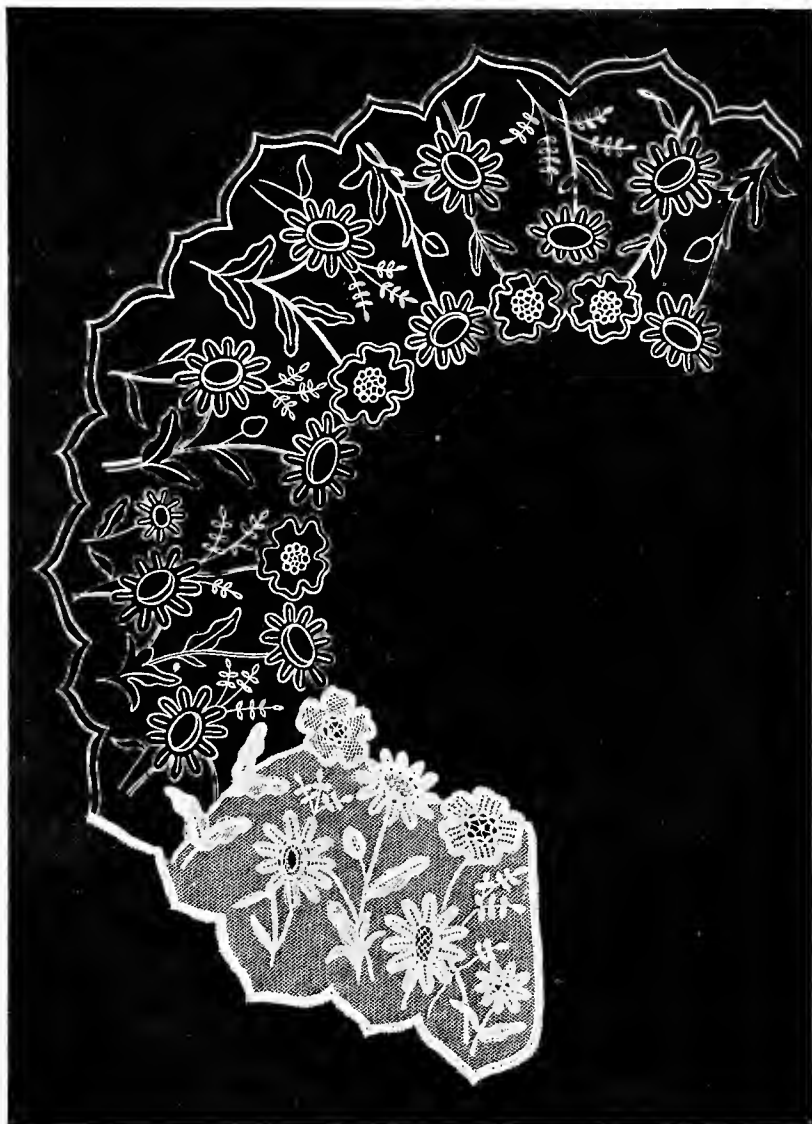
Handkerchief in Brussels Lace.
"Peacock Feather" design.

you reach the top leave out a second pair, work round the tip in the "worked" *raised* cord as at the commencement—now work this second division of the "feather" exactly the same as the first, taking in the two pairs of bobbins (dropped out of the cord) as you arrive at them—by the way, this cord should be pinned down to the pattern at intervals as you make it, pinning right through the middle of the cord; and in connecting insert the crochet hook through the *wrapping threads* only. Continue to make the "tied" cord at every section now, finishing the extreme tip with the "worked" cord, and when the left-hand side of the "feather" is finished fasten off all the bobbins and commence at the top to work the next half. The whole of the "braid" portion of the design is worked with five pairs of bobbins and a pair of cords, the braid at the extreme edge of the handkerchief being worked in one piece by being carried at the back of the ornamental border (which must be worked first), using seven pairs of bobbins and one cord. The "Woven bars" in the "feathers" are put in separately with two pairs of bobbins, weaving over and under the other three bobbins six times, then connected through the braid, after which tie this right-hand pair together once, and twist on to the next Bar, when, before commencing to weave, connect again through the lace and tie—connecting and tying the left-hand pair in the same way.

BERTHÈ IN BRUSSELS *APPLIQUÉ*

The "Buttercup and Daisy" Berthè in Brussels *Appliqué* is made in separate sections on the cushion, and afterwards appliquéed to the net. Six pairs of bobbins and one cord are used for the "braid" edge of the buttercups, working the "open edge" each side of the "braid" and the "Picots" as indicated on the pattern; the middle of the flower is worked in five pairs (without the cord) with the "open edge" and pins on the outer side only—this part (as indicated by the pattern) is worked in one set of bobbins without leaving off. Two pairs of bobbins are left hanging for the "Spider Web" at the finish, and an extra four pairs added at the lines indicated on the pattern, the "Spider Web" being worked as described on page 29.

The stitches in the petals are Needle-made, and must be put in (as for the Collar, &c.), after the Bobbin-made sections are complete. Seven pairs and one cord are used for the daisies, working the ring as for ordinary braid and the petals in Cloth stitch with an open vein up the middle—the braid round the edge of the Berthè is also worked with this vein up the middle. The leaves are the same, except that one side is worked in "Cloth" and the other in "Half" stitch, whilst the little grasses are worked in



Berthè in Brussels *Appliqué*. (7 inches deep.)

"Buttercups and Daisies."

the "raised" cord. As each section of lace is completed it can be taken off the cushion and the *needle* stitches put in as described on page 99. I should suggest a different Lace stitch being used in every Buttercup for one half of the Berthè and repeated on the other half. A great variety of stitches can also be used with charming effect in the centres of the Daisies.

As each section of Lace is completed, it is best to lay them carefully in folds of paper until all are finished. The "braid" along the outer edge of the Berthè should be worked the last in one continuous piece.

To mount the Lace, cut a piece of Brussels net the size of the Berthè, lay it on your cushion over the design, pin down into position and sew the sections of lace to the net as described on page 70.

If the reader has carefully followed me through this book, and reproduced the greater part of the specimens illustrated, she will by now have acquired a collection of rare and valuable lace for all time—whilst the knowledge and interest of having made it herself will greatly add to the enjoyment of possessing such lace, and the proud distinction of wearing it.

LOUISA A. TEBBS.

HOW TO REPAIR BOBBIN LACE

The parts of the Lace that are torn or damaged must be replaced by new ones previously worked on the cushion, taking care to match the size of the thread, also the exact tint, which in the case of old lace is very difficult, and is best obtained by soaking white thread in weak tea or coffee (carefully strained through clean white blotting paper) until the exact tint is obtained.

Carefully sketch the little parts that you wish to work on coloured paper, taking for your model any that may be entire in the Lace, and work them in exactly the same stitches as the rest of the Lace is worked. When all are completed, cut out the damaged pieces from the Lace you are repairing and place the Lace on your cushion, fit your new little pieces into the places for which they are intended, pinning the edges down of both, all around the place you are repairing, and connect the "*old*" to the "*new*" parts very carefully with "Strands" made with two or four bobbins as required to match the rest of the lace.

These directions apply to all branches of Sectional Lace, but if the lace happens to be appliquéd on net, and there are torn or damaged places in the latter, this must also be carefully matched with new net and tinted if required in the same manner as the thread. In this case lay the torn pieces of net on stiff glazed coloured paper, tack it firmly to this paper (taking the stitches about half an inch distant from the torn or jagged edge), now cut a new piece of net rather larger than the damaged part you wish to repair, lay it over this damaged piece and tack it also firmly down to the paper, taking the stitches a quarter of an inch further in than the last. Thread a fine needle with No. 4 (or finer) lace thread and sew the two meshes of the net together all round (in between the tacking threads), then cut and trim the edges of both the "*old*" and "*new*" pieces of net very carefully with ball-pointed scissors.

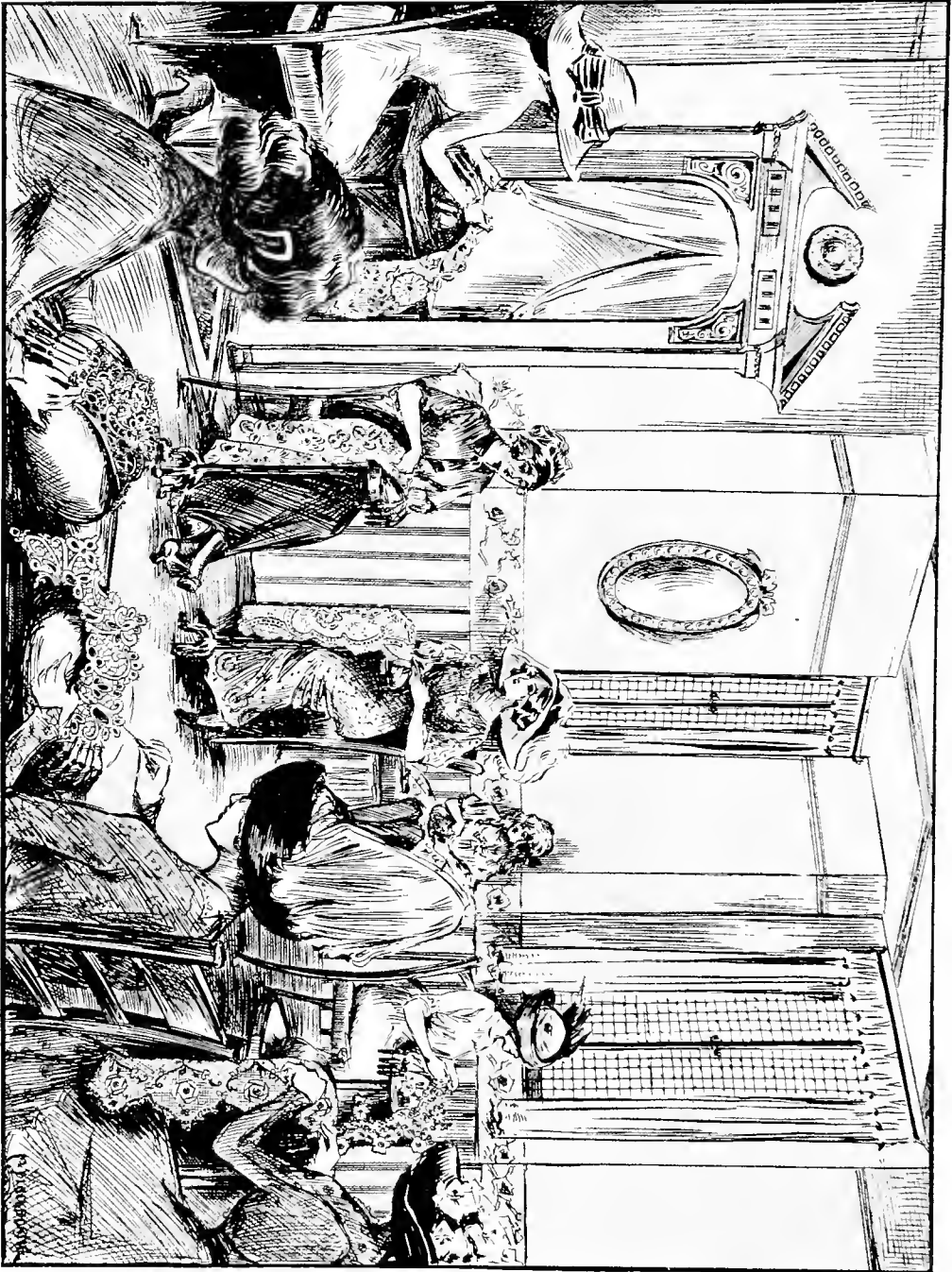
HOW TO CLEAN VALUABLE LACE

Squeeze the Lace gently in warm soapy water made by stirring a small quantity of finely shredded good neutral soap into boiling water, stir until it is quite dissolved and forms a lather, allow the water to cool, dip the lace in and continue to squeeze it gently in the hand until quite clean—rinse in several changes of cold water, adding a little borax to the last water (in the proportion of a teaspoonful to a pint). Roll up the lace in a clean towel and press the towel a few times with the hand to get rid of the superfluous moisture; when this is done, take the lace out of the towel and pin it carefully down on a board large enough to take the entire piece.

This board must, however, be covered with a double thickness of white flannel over which is laid a clean white cloth (linen or cotton). Great care must be taken in pinning down the lace, which should be stretched securely in position with fine lace pins.

A certain amount of patience is necessary for this *very important part* of cleaning valuable lace, *the whole outline of the lace should be pinned down, including every little "Picot" both on the outside of the lace and on the "Strands."* If properly done, the lace will look as if it were just made, and will show no signs of having been washed. On the Continent (where all the valuable laces are cleaned in this manner) Lace-cleaning is a source of occupation gladly welcomed by reduced gentlewomen, who can follow it at their homes and add a considerable amount to their straitened incomes.

If the Lace is not very fine or of sufficient value to repay for all the time and trouble spent in pinning down, then a very good plan is to iron it on a board prepared as above, ironing the lace on the wrong side, and first laying a piece of white tissue paper between the Lace and the iron.



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Re-printed from "The Queen."

Grand Award won by Artists in Bobbin Lace and Punto Tagliato Embroidery.

A deserving success has just been scored at the Franco-British Exhibition by two sisters, the Misses Louisa and Rosa Tebbs, 14, Upper Baker Street, London, W., who have been awarded a gold medal both for their skilled and attractive display in the Palace of women's work and their indefatigable efforts in promoting the art of Lace Making and Embroidery in every possible way. This attractive show comprised a choice selection of exquisite specimens of lace and embroidery, partly worked according to the illustrated directions contained in two technical books written by the Misses Tebbs to explain the intricacies of a large and beautiful variety of Bobbin Laces and Punto Tagliato Embroidery, the two specialities of the clever sisters. A touch of pleasing originality is invariably imparted to these novelties by their cunning adaptation to individual taste and unique designs not obtainable anywhere else. At their Bobbin Lace and Punto Tagliato Embroidery School, 14, Upper Baker Street, W., the Misses Tebbs give lessons in all branches of Bobbin Lace and Punto Tagliato Embroidery. Their latest innovation in the teaching department, much appreciated, is the opening of a Saturday morning class, exclusively devoted to the instruction of children. Those who cannot avail themselves of this oral tuition eagerly invest in at least one of the two beautifully-illustrated manuals already referred to, viz., "The Art of Bobbin Lace," price 5s. 4d., post free, teeming with clear instructions for working on the pillow different kinds of lace designed as Italian, Bruges, Flanders, Guipure, Duchesse, Honiton, raised and appliqué, without forgetting the celebrated Brussels. Practical hints on how to clean and repair lace aptly complete this ABC of the lace craft, invaluable to beginners, experts, and collectors alike. The second book (which is the same price) concerns the New Punto Tagliato Embroidery, a species of beautiful, artistic needlework, the result of the clever inventive genius of Miss Louisa Tebbs. This embroidery, which is of quite unique character, is a combination of most wonderful stitchery *en transparence* and appliqué cord. That in a comparatively short time it has been found necessary to bring out a third edition of this fascinating and elegant little book speaks for itself as to the appreciation which the Misses Tebbs' lovely Punto Tagliato Embroidery has met with. The possibilities of this work are endless, and it lends itself to all manner of materials—linen, silk, and velvet. The embroidery usually matches the background, unless carried out in the delicately-tinted Opal Floss, iridescent as a shell, whilst for white linen a special white-boiling floss is used.

Re-printed from "Hearth and Home."

A Royal Road to the Art of making Pillow Lace.

At the great Lace Exhibition lately held at the Horticultural Hall, Westminster, there was round one of the stalls a continual crowd, ever changing, but always there. This little stall possessed a double fascination; for not only were pillow laces of all kinds displayed, made and in process of making, but copies of that now well-known book on lace-making, written by the stall-holders, Misses Louisa and Rosa Tebbs, of 14, Upper Baker Street, London, W., called "The Art of Bobbin Lace." So eagerly was this book purchased that relays of copies had to be brought to the Exhibition day by day, and before the close of the show the whole of the first edition was sold.

It will interest those who were unable to obtain a copy at the Exhibition to know that a second edition is now ready, and can be obtained for 5s. 4d., post free, from the above address, where the Misses Louisa and Rosa Tebbs hold their Bobbin Lace and Embroidery School.

I take it that the greater part of the crowds attending the Exhibition were genuine lovers of lace—those who knew all about it and those who desire to learn. Now the book in question is one that appeals equally to the experienced lace-maker and to the veriest novice. To the former it is replete with suggestions for the evolution of new patterns and fresh combinations of forms and stitches, whilst to the latter it is an absolute *vaide mecum* as regards the dainty art.

The beginner is taught progressively, in the clearest and most concise manner, from the very commencement. Nothing is left to intuition, no apparently obvious detail is forgotten. The tyro is not supposed to know anything about art. She is taught how to wind the bobbins and set out the pattern, and is taken step by step from the foundation stitches right through Italian lace, Dentelle de Bruges, Guipure de Flandre, Honiton, Duchesse, and Brussels. This book solves all the difficulties and explains away all the intricacies as no book on the subject has ever done before, for the writer *remembers her own difficulties*. The authors of the book are not only teachers of great experience and lace experts, but also designers who know their subject thoroughly, never suggesting a pattern that cannot with facility be carried out.

The book is full of fine illustrations of beautiful specimens of lace worked by Miss Rosa Tebbs, in collaboration with whom Miss Tebbs is now working a beautiful Brussels bobbin lace flounce. This was in progress at the Exhibition, and aroused great enthusiasm amongst the crowd of ladies who besieged the stall, a great percentage of whom have subsequently become pupils of these clever lace-makers.

Amongst the exhibits on the stall were some exquisite pieces of lace worked by the Misses Tebbs' pupils, as well as several beautifully worked specimens lent by ladies who had learnt to make them entirely from their wonderfully enlightening book.

Extract from "The Ladies' Field."

Tempting Display of Old Lace.

Lace lovers and connoisseurs wanting genuine bargains should see the rare collection of choice antique lace at the Misses Louisa and Rosa Tebbs's Bobbin Lace School, 14, Upper Baker Street, W. (next door but one to the Bakerloo Tube, and close to the Metropolitan Railway Station), comprising edgings, insertions, flounces, scarves, berthes, handkerchiefs, fans, collars, fichus, etc., in old Brussels, Mechlin, Honiton, Buckingham, Flemish, Venetian, Point d'Alençon, Point d'Angleterre, and other varieties. The Misses Tebbs receive consignments of antique lace from all parts of the world, and dispose of it almost as quickly as received. Among the lace recently disposed of by them was an exquisite wedding veil, together with a gorgeous flounce, panels and lace for draping the bodice, all of finest old Brussels; also a superb old Honiton scarf, a beautiful old fan of the same lace, and a set of marvellously beautiful collar and cuffs.

Among the variety of lovely old flimsy lace I saw at the Misses Tebbs's establishment I would draw my readers' special attention to two perfectly exquisite Brussels flounces, one 21 in. deep and 5 yds. long, and the other 14 in. deep and $7\frac{1}{2}$ yds. long, and a large pointed shawl of the same old lace of lovely design—veritable treasures; also a beautiful rare old Carrickmacross flounce almost equal in beauty to point de Gaze, and several very beautiful simpler flounces. Ideal for a prospective bride would be a dainty Honiton wedding veil and some exquisite Honiton trimmings, including a large, quaintly shaped fichu that would look charming on a bride's gown. I noticed also a marvellously beautiful piece of old Milanese lace and a fine old Flemish lace berthe, both these pieces of lace being formerly the property of the Duchess of Sutherland, wife of the Ambassador to France at the time of the French Revolution.

Limitations of space forbid me to go into fuller details of these wonderfully fascinating things, but I must mention a specially dainty flounced opera cape or evening wrap of fine needle lace. All these laces, and, indeed, the whole collection, are in perfect condition, and about one-third, or even less, of the price of modern lace, so that buyers have a rare opportunity for investing in the old lace that at present is in such great demand from its becoming scarcer and more valuable every day, and also more difficult to procure. By those unable to visit the Misses Tebbs's a list of special lace can be had on application if a postage stamp be enclosed. Assortments can be had on approval on receipt of deposit for the amount required or banker's and trade reference.

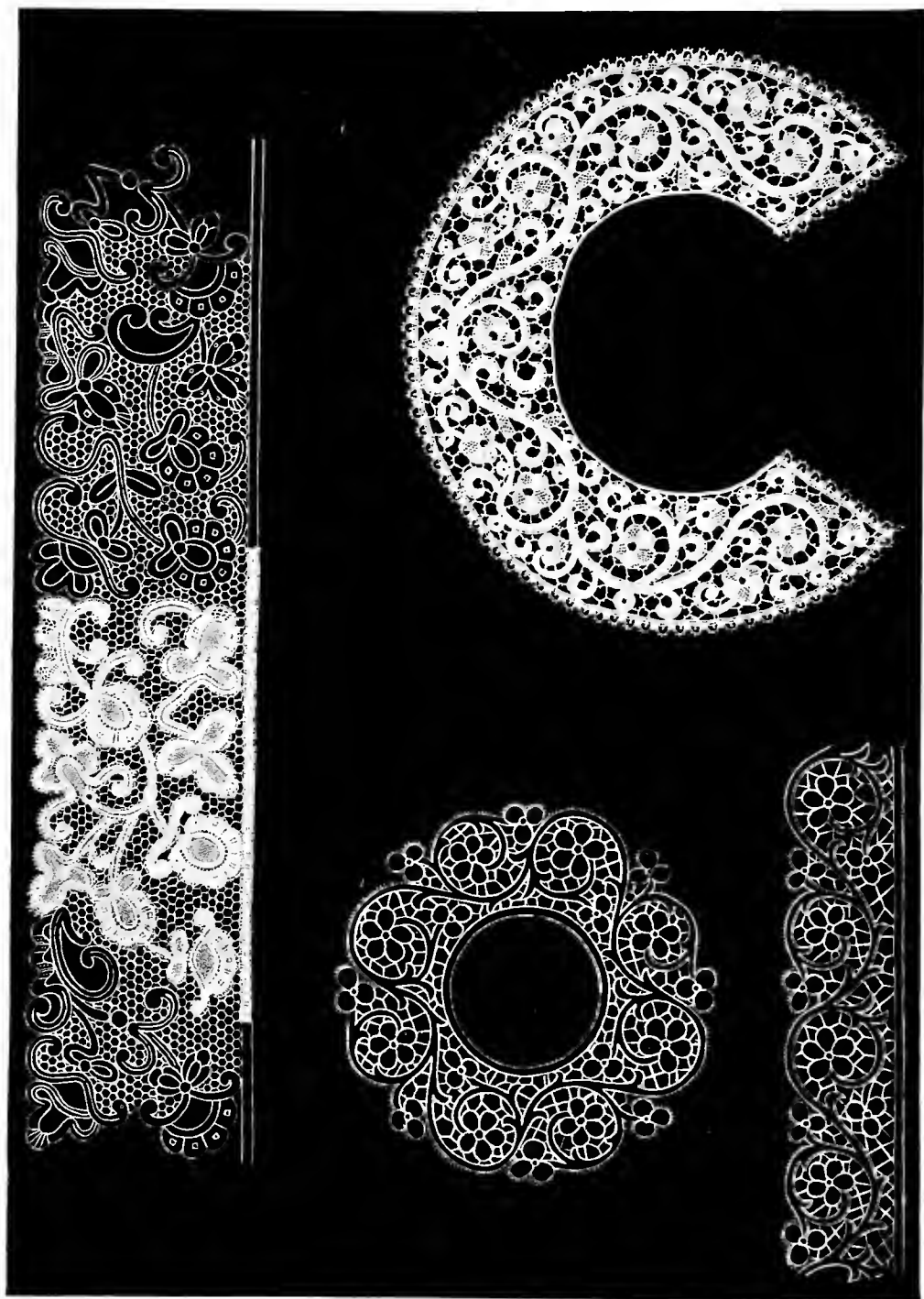
Extract from "The Queen."

To Lace Lovers and Connoisseurs.

Lace lovers and connoisseurs on the look out for bargains should make a point of inspecting the display of choice antique laces, at the Misses Louisa and Rosa Tebbs's Bobbin Lace School, 14, Upper Baker Street, W. Edgings, insertions, flounces, scarves, berthes, fans, and scores of other desirable specimens are included in the collection, in Brussels, Mechlin, Honiton, Buckingham, Flemish and Venetian lace, point d'Alençon, point d'Angleterre, and many other varieties, and prices range from 5s. 6d. to 50 guineas. The Misses Tebbs receive consignments from all parts of the world, and amongst the lace which they have recently disposed of was a superb old Brussels flounce $6\frac{1}{2}$ yards long and 22 inches deep, together with an exquisite Brussels wedding veil, and a flounce of finest old Honiton guipure, 30 inches deep and 3 yards long, originally made to a royal order. All the laces are in good wearing condition, and about one-third the price of modern lace, so that buyers have a rare opportunity for investing in the beautiful commodity, one of the most profitable of all investments, as old lace at present is in such great demand, that it is becoming scarcer, and more valuable every day, and also more difficult to procure.

A Few of the Specimens illustrated in the Supplement.

Peter Pan Collar, Lace Edging and D'Oyley in Venetian Lace; also Flounce in Old Flemish.



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THIRD EDITION

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By LOUISA A. TEBBS

With Thirty-four Illustrations. Cloth Bound. Price 5/- net (postage 4d.).

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"The New Lace Embroidery (Punto Tagliato). Mere words do not do justice to this exquisite embroidery—it seems spun by fairies, and the marvel is, that despite its delicate appearance, it is quite easy to work, and moreover, is not the least trying to the eyes; it grows so easily and smoothly under the needle, every line of the cunning points d'aiguille (wrought in coarse silks) adds to the wonderful effect; it is not only decorative and artistic, but it is work that will be an heirloom to the fortunate inheritor, and however fashions change, it will always be a thing of beauty. In 'all white' this Punto Tagliato Embroidery has the appearance of rich inlaid lace, whilst the opal tints suggest a rainbow seen through the web of a gossamer spider, shell of nautilus and glint of opal, dreams of shimmering daintiness.

"The book is excellently printed on fine glazed paper, beautifully illustrated, and treats of the whole process of its production in a masterly manner."—*Hearth and Home*.

"In The New Lace Embroidery (Pungo Tagliato), Miss Louisa A. Tebbs has indeed evolved a most complicated and exquisite system of beauty whereof one great charm to the worker lies in the fact that it affords openings for the imagination of the individual, who is free to invent as many new stitches as ingenuity allows.

"Into the details of the explanatory volume now under consideration it would be impossible to enter, but the unusual simplicity with which complicated designs and their working out are set forth shows it to be the work of an expert teacher, and from first to last page the enthusiasm of the writer for her beautiful art is breathed in every sentence.

"The illustration and figures for the purpose of direction are from photographs and drawings of quite excellent merit. The book should prove valuable to the lover of embroideries and laces."—*Pall Mall Gazette*.

"All the charm of novelty is certainly to be claimed by the dainty New Lace Embroidery (Punto Tagliato) which has been introduced by Miss Louisa A. Tebbs, and her charmingly illustrated little manual on the subject will be delightfully welcomed."—*The Queen*.

"It is not hard to prophesy success for a delightful little book entitled The New Lace Embroidery (Punto Tagliato), written by Miss Louisa A. Tebbs, whose name is well known as a professional embroideress. The illustrations are reproductions of photographs taken from beautiful specimens of embroidery." . . . "Certainly one of the most fascinating varieties of fancy work that has appeared for some years."—*The Lady*.

"Our opinion is that the New Lace Embroidery (Punto Tagliato) is very skilful and certain to become popular; we can well believe that ladies will turn with delight to this novel and fascinating embroidery."—*Academy*.

"This thoroughly artistic Needlework deserves to be popular." . . . "The book is excellent in every way."—*Arts and Crafts*.

"All lovers of dainty Needlework are sure to appreciate this attractive book. The New Lace Embroidery (Punto Tagliato) is certainly a most fascinating kind of embroidery, and possesses moreover distinctive merit."—*Glasgow Herald*.

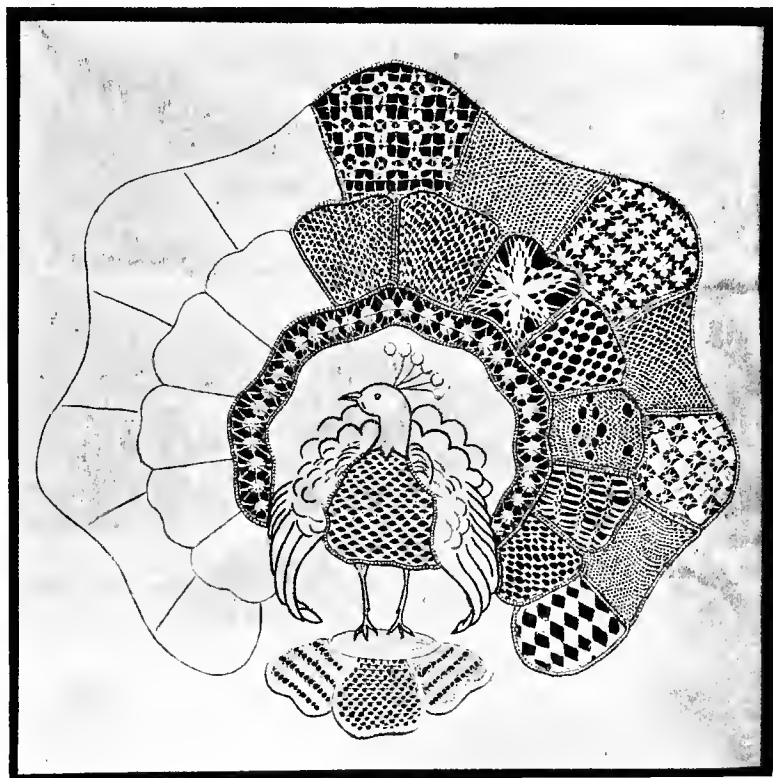
"Most delightful work." . . . "The volume is beautifully illustrated, each working stitch being shown in the clearest detail."—*Weldon's*.

LONDON: CHAPMAN & HALL, LTD. 1908.

Specimen page from

"THE NEW PUNTO TAGLIATO EMBROIDERY."

15



Cushion Cover on "Antique White" Moiré Silk, which has the appearance of white mellowed with age. The embroidery is carried out in the same rich shade of Floss, outlined with Peacock Blue Cord, couched with darker shade of Silk.

MARGUERITE

FIG. XIX.

The threads forming the foundation of this handsome filling are laid three-eighths of an inch apart, crossed with another row to form small squares—by the way, this second row should be firmly knotted at each crossing—five

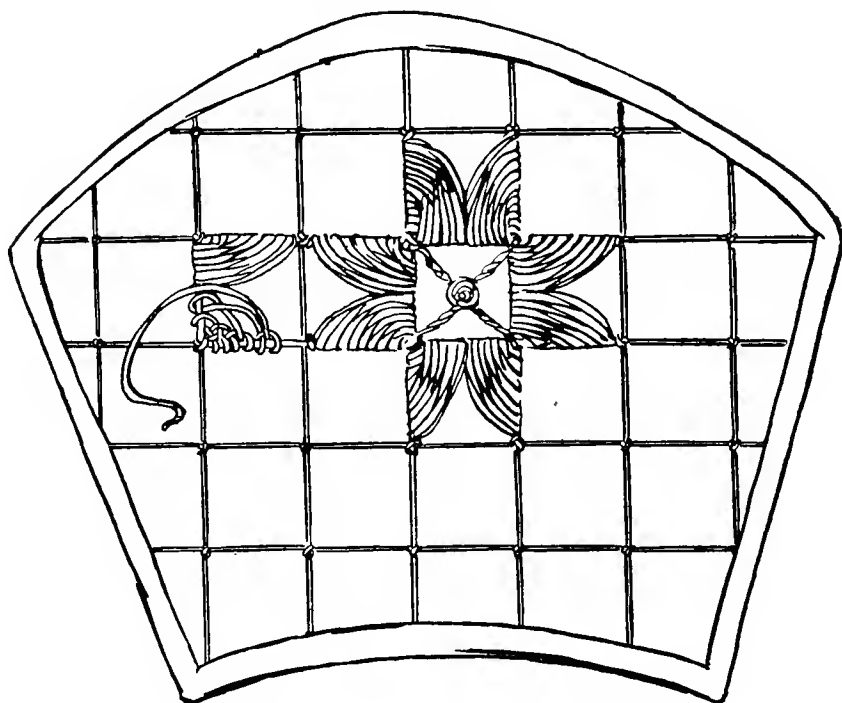


FIG. XIX.

Where ladies are in any difficulty with the lace, and do not require a full Correspondence Lesson, the Misses Tebbs undertake to answer any questions regarding the working of the lace for 2/6 each post free. One question being answered in full detail for this.

Correspondence Lessons for Beginners.

As Bobbin Lace offers more difficulties to **beginners** than perhaps any other branch of Art, the Misses Tebbs have arranged a very clear concise course of Six Correspondence Lessons for 35/- Post Free, including loan of cushion and all materials for the course. The Lessons are simplicity itself, and arranged to enable absolute beginners to master the intricacies of Bobbin Lace with greater ease and quickness than possible otherwise. A new stitch is started on the cushion each lesson, shewing position of bobbins, etc., accompanied by very detailed type-written instructions; as the pupil masters each stitch the cushion is returned to the Misses Tebbs who criticise the work, point out any faults, and return it with the next stitch, and so on until the course (as follows) is complete.

1st Lesson	...	...	" Cloth " stitch.
2nd "	...	...	" Half " stitch.
3rd "	...	...	" Cloth " stitch, with cord edge.
4th "	...	...	" Half " stitch, with cord edge.
5th "	...	...	" Throwing out Strands or Bars."
6th "	...	...	" Connecting the Strands and making Picots."

Fee for all Lessons to be paid in advance.

(Single Correspondence Lessons, 7/6.)

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Private Lessons, 5/- per hour	Course of Ten Lessons, £2 2s.
Do. do., Two Pupils, 7/6	" " £3 3s.
Do. do., at Ladies own house (if within 3 miles distance)	...	7/6 per hour	
For Ten Lessons	...	...	£3 3s.
(If two Pupils 50/- each; Three £2 2s. each.)			

The Misses Tebbs will also visit any place within 50 miles of London (if three pupils are guaranteed), Fee £2 10s. each pupil for ten lessons of one hour each, two lessons (two hours) to be taken each visit.

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Special pattern, light, firm and handy, price 7/6 post free.

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No. 1—Ivory, price 4/6 (set of 18), post free	} See page 2 of Book.
No. 3 " " 3/6 " "	
No. 2—Boxwood, price 2/6 (set of 18), post free	

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Special Lace Thread (Fil d'Ecosse) as used for all the Lace specimens illustrated in The Art of Bobbin Lace and the Supplement.

No. 1 and 2 size	...	...	...	6d. per hank, Cream, 8d.
No. 3 and 4 size	...	...	...	8d. per hank. Cream, 10d.
Bruges Cord, all sizes	...	...	...	2d. per skein, Cream, 3d.
Honiton Gimp, all sizes	...	...	...	2d. per skein. Cream, 3d.
Heavy Guipure Cord	...	...	...	6d. per hank, Cream, 1/-

(If less than 2/6 worth of thread is ordered 1d. extra must be enclosed for postage unless accompanying Prepaid Patterns on any other Post Free goods.)

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Silvered Lace Pins "Medium" for No. 1 and 2 thread, price **4 1/2** 1. packet (postage 1d. extra); 3 packet **1/2** post free.
Silvered Lace Pins "Fine" for No. 3 and 4 thread, price **6d.** packet (postage 1d. extra), 3 packets **1/6** post free.

Transparent Covers also Dark Green Covers (very restful for the eyes), the former (being transparent) are advised for beginners. (See page 4 of book). Price **6d.** each post free.

Prickers and Crochet Hook combined, a very handy superior instrument fitted with shields each end (specially rounded hook for lace) made in two sizes "medium" and "fine" the latter for very fine work. Price **6d.** each post free.

The Misses Tebbs would respectfully draw notice to the fact that all orders to receive prompt attention must be PRE-PAID. they do not keep any Office Staff and cannot therefore UNDER ANY CIRCUMSTANCES open accounts, and to save the loss of time and trouble this would involve, all prices are quoted strictly for CASH WITH ORDER ONLY.

Price of Prepared Patterns illustrated in "The Art of Bobbin Lace."

Italian Lace Border (2½ ins.)...	...	Price 1/6.	Illustrated on page 13
Dentelle de Bruges D'ovley (6 ins. across)	...	" 2/6.	" " 21
" Collar ...	...	" 2/6.	" " 28
Handkerchief same design 2/6 , also Lace Edge 2/6	...	...	...
Dentelle de Bruges Applique Trimming	...	" 3/6.	" " 32
" Motifs ...	2/6 the Set (9d. each)	"	" " 36
Guipure de Flandre, Vest and Collar Band	...	Price 5/6.	" " 39
" Yoke (10 ins. deep)	...	" 5/6.	" " 45
" Bolero ...	...	" 5/6.	" " 49
Honiton Collar ...	...	" 3/6.	" " 65
" Lace Edge ...	...	" 5/6.	" " 71
" Scarf, Full Set of  patterns ...	<i>4 Patts...</i>	" 10/6.	" " 76
" Flounce ...	...	" 5/6.	" " 87
Duchesse Border ...	...	" 4/6.	" " 91
Brussels Collar ...	...	" 7/6.	" " 95
" Handkerchief ...	...	" 3/6.	" " 101
" Berthè ...	...	" 7/6.	" " 105

All Patterns sent POST FREE on receipt of remittance.

N.B.—In no case can Lace Patterns be sent on approval. Where special designs, however, are required, or anything different to what is illustrated in the Book, Miss Tebbs will be pleased to send Photographs or Sketches if desired.

Please note that full postage must be allowed on ALL FOREIGN AND COLONIAL orders, and goods can only be sent for the amount received. if there is any balance left over this will either be placed to the remitters' credit, or extra materials will be sent as desired.

